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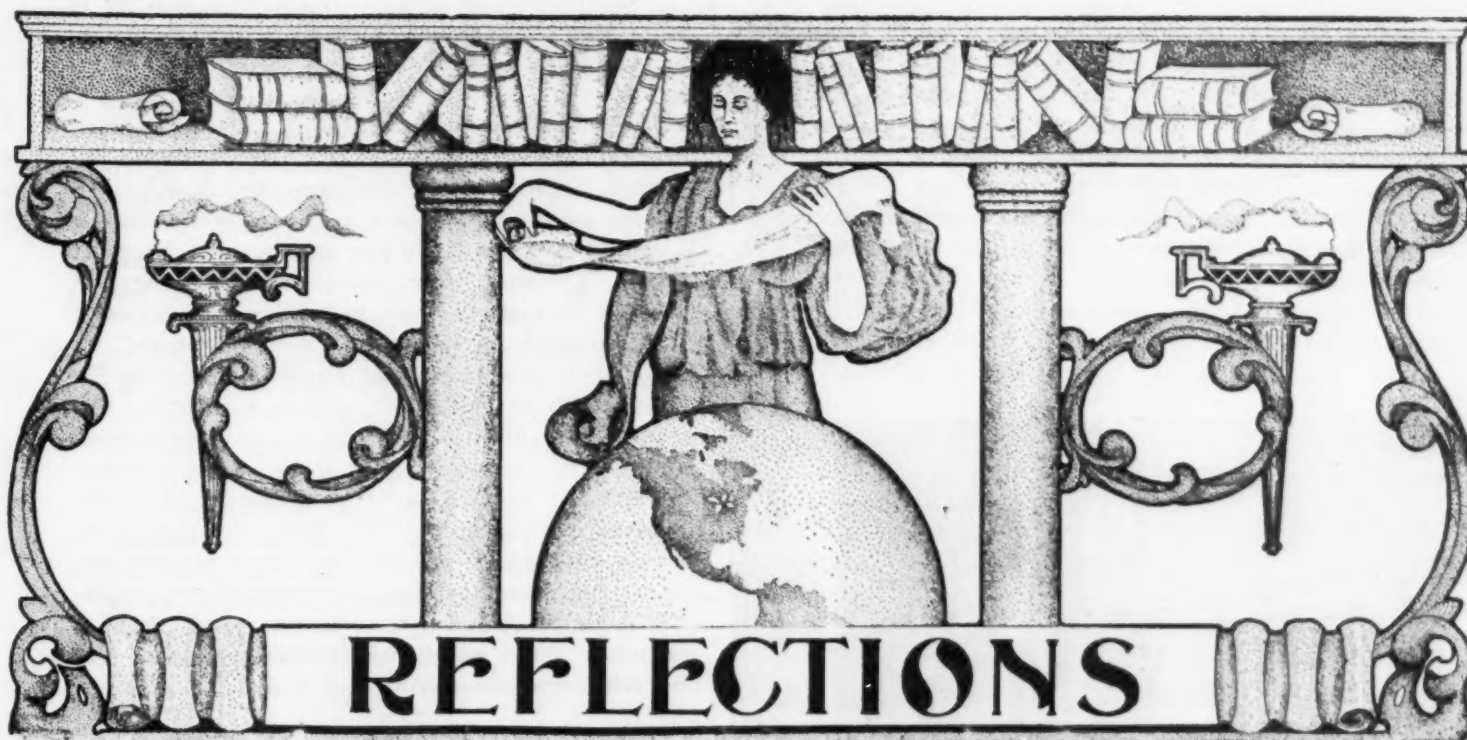
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On Ricordi, European Agents and Minor Modes.

PARIS, June 11, 1907.



AFTER all has been said and done, credit must be given to Ricordi, the Milan music publisher, for the practical sense he exhibits in his efforts to become the successor of Heinrich Conried, the present manager of the Metropolitan Opera. Mr. Maxwell, Ricordi's able assistant at New York, has been in Milan and Paris aiding Ricordi in bringing about the desired appointment, and there is reason to hope that the operations of a really fine Italian hand will not prove unavailable. Much argument has been brought to bear against Ricordi as possible manager of such a cosmopolitan institution, the chief points being his hostility to German opera, his display of antagonism to French opera, his failure to make the Scala management a success, and his interests in a general music publishing business, including the ownership of copyrights. After all, many of the charges must fall to the ground. New York is tired, they say, of the German opera; it will have all the French opera or opera comique it requires in the twice a week performances at the New National Theater, where Ricordi will also manage the opera division in case he is made Conried's successor. If Ricordi were not a music publisher he would still have made himself a valuable musical asset and might stand a better chance than he now does as a candidate for the Metropolitan. Why should he not make money at both ends or all ends? Why not make money

as music publisher, make money as copyright proprietor, make money as musical agent, make money as publisher of musical caricatures, make money as Metropolitan Opera manager, make money as Opera Comique manager at New York? Why not? Is it not thoroughly American? Is not Ricordi anxious and most willing to become an American? Then let him follow, as he inclines, our American system and use the Metropolitan Opera management to make all the legitimate money he can in all his other ventures and that also.

He will give us Italian opera because we want it. Hammerstein proved it with the "Huguenots" in Italian, with "I Puritani," "Rigoletto," "Lucia," "Traviata," etc. After all, these and other Italian operas are the only operas the teachers know well, and hence all the pupils turned out of vocal studios and vocal mills know the old Italian repertory. Here in Paris, outside of "Faust," the pupils are all grounded in the old Italian repertory and here and there a Massenet or a Meyerbeer. In Italy it is all Italian opera in the studios; in London nearly all. Ricordi will therefore be our man, and besides the Puccini operas and a few other modern works, he will give us Verdi's living copyright operas, "Falstaff," "Otello" and "Aida" and all the other good old works of the great old man, thus reviving even "Don Carlos" with Chaliapine—if Conried does not anticipate him—and "Traviata" and "Trovatore" and "Rigoletto" and "Ernani" and "Un Ballo" and "Luise Müller" and "I Lombardi" and other fine examples of vocalization. Donizetti is also due again with his inimitable "Lucia," and Sembrich will sing besides Verdi's "Traviata" and Donizetti's "Daughter of the Regiment" just a few times more, and we shall have "Favorita" certainly, and

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there is a chance even for "Linda." Ricordi knows that Bellini's "Norma" is certainly due again and "I Puritani" has just been revived and "Sonnambula" offers excellent opportunities for the younger ladies of the operatic staff. There is no doubt that Ricordi has not forgotten the pull in the duet in "Semiramide" and is fully aware of the fact that on the opera stage of Paris "William Tell" is a favorite, while the "Barber" has just again been produced here with éclat, Patti in the chief role.

Think opera? Who wants any more Think opera? New York has been satiated and saturated with the

THE THINK OPERA.



SIEGFRIED KILLING THE PASTEBORD DRAGON.

"Ring" performances and "Tristan" is rather unsatisfactory without Isolde and with short-winded and languishing Tristans. We have not had a stalwart Tristan in years. Ricordi will give us just a soupçon of these stale old German operas and French makeshifts to set off the virile, impressive operas of sunny Italy, the operas that offer opportunities to the singers, the operas that require no mental efforts, no thinking even; the operas that are not abashed at the incongruity and stupidity of the plots; the operas that require no other appeal than that made to the musical ear irrespective of musical intelligence. We all by this time know that opera itself is the final and successful effort to illustrate the lengths to which the human mind will go in accepting imbecility and puerility under the guise of a dramatic action. People singing, bellowing, yelling and at cross purposes at times, accompanied by an orchestra, endeavoring to solve world problems or debatable enigmas of social life, in languages many of the auditors frequently do not understand. Richard Wagner wants his ethical problem solved in the "Ring." In "Tristan" a great fundamental question as between man and wife and the trustworthiness of friendship is up for decision. In the "Meistersinger" the Ormuzd Walther is fought unsuccessfully by the Ahrimam Beckmesser, and an old pre-biblical proposition is turned out again. And so forth and so weary forth goes this opera in its claim that all these tremendous topics are available for it. The convulsions the poor singers undergo in endeavoring to turn and twist music to conform with the theory certainly have no very enlivening effect upon the listeners, especially if they are not sufficiently musical to secure all the pleasures from the score alone. But then, in that case, it is really not opera any longer.

Ricordi, when he gets possession of the Metropolitan and the National, will relieve us from all these profound problems. If we are to have opera it will at least be "Butterfly," comprehensible "Tosca" and pleasant, if cold, "Bohème" and the old Italian operas that never pretended to have any kind of a reasonable plot. Remember, for instance, the witches in the "Ballo," those old hags living near Boston, America, or in the suburbs. Why Boston no one could ever understand. Then the plot of "Trovatore," the plot of—well, why digress? The plots were always made to fit the operatic score in these old works. No problems were attempted, no psychology was to be outlined, no ethics were to be deliberated. It was just so many sonorous syllables and words made to fit the music to be sung, and the Italians must have understood this, for no race shows a greater acumen and a finer sensibility of the capacity of the human intellect than the Italians. They knew that opera, outside of its absolute music, is not only a paradox, but a mere conglomeration, and they refused to humiliate their mighty problems to the ridiculous test of such an operation. They intentionally abandoned such a field and submerged the absurd text under the waves of melody.

Ricordi will show us how much better all this is than the constant reverberation of abstruse philosophy under the guise of dramatic action accompanied by song, scenery and orchestration. The younger generation of our people will soon learn why their grandparents raved so when they spoke of the old Italian operas. And Ricordi has, stored away in his warehouse in Milan and in London and other places, tens of thousands of opera books and editions and arrangements representing hundreds of thousands of liras not considered salable stock, which can be turned into dollars now, and things be made to hum in the Milan music printing establishment. Of course it might be advisable for Ricordi not to hurry and give the order to start, for there is many a slip between the cup and the lip, and Mr. Conried may, as we all hope, get better, and German and French and Neo-Italian operas may still continue to appear together on the repertory. Yes, Ricordi will probably not start his presses just now on those old plates, but he is entitled to hope, for he has secured excellent endorsement from certain American ladies who were probably not present at Covent Garden, London, when some one heard him say that American women were "cane"—speaking of one particularly then, a well known American opera singer. That is a matter of taste so far as Ricordi goes, although the genuine Italian patriot remembers that there is a great affinity between Italy and America. The first maps that led toward America were made by Toscanelli. Columbus and the Cabots came from Genoa. It was supposed that John and Sebastian Cabot came from England, but they really came from Genoa. Garibaldi lived on Staten Island for years, and was a prime favorite in America. Italian opera singers by the thousands have been making their careers in America for seventy-five years past. Composers of Italian opera have made vast sums out of America, and the Ricordi firm itself has drawn a large revenue out of America.

Americans—armies of Americans have traveled in Italy and love the country and many of them reside

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there. The works of Italian artists are sought for constantly by Americans. Italian opera itself is a permanency in America, even if some Italians say "cane" when speaking of the American woman. Ricordi probably overlooked the possibility of such a conjuncture of circumstances as would open the Metropolitan vista to him and his future, and for this no one could say that he was defective in intelligence. It seemed an impossibility until he recently visited New York; then it began to dawn upon him, and it is doubtless true now that he well never again say "cane" unless Conried's successor proves to be Walter Damrosch or Ellis or Guinsbourg or Jean De Reszké or Dippel or Alexander Lambert or Carré or Frank Damrosch or Anton Fuchs or—well, any one of a dozen or more candidates, for I have reasons for believing that there are at least thirty.

However, the question itself of the successorship is not debatable at all. Mr. Conried, who is now at Nauheim, is not well, but he may improve and he may get into shape to continue, and as long as there exist such possibilities it is in bad taste to discuss the suc-

THE OLD STYLE OF OPERA—"TRAVIATA."



ALFREDO: "Pa-a-a-ri-ri-gio-io-io-ca-a-a-ra!"
VIOLETTA: "Pa-a-a-ri-ri-gio-io-io-ca-a-a-ra-ro!"

cessorship except to show how bad the taste of those is who are discussing it practically, not with a view of Conried's health, but his sickness. There is no reason why any aspiring man in the field should not look toward the occupation of that seat in New York, but it

should not be with the inordinate zeal that presumes a condition to which any one may become a victim. Ricordi has evidently operated on different lines. He is astute and acute, and has all along been hoping for Conried's restoration to health. There is profit for him even in that eventuality.

Management in Europe.



If you wish to give a concert or recital in Paris you engage a manager and he will furnish you with a schedule of costs. I secured a number of these schedules or propositions, and while they vary in one direction or the other in details they are all about like the following one, which I copy from the manager's letter:

	Francs.	Dollars.
Printing 100 Posters (these are small size)	16	\$3.20
Stamps (these are Government revenue stamps pasted on the posters under the law)	18	3.60
Posting 100 posters on the walls, kept 8 days	35	7.00
800 tickets	30	6.00
1,000 programs	35	7.00
Author's rights paid to Authors' Society	16.60	3.32
Poor Fund (collected by the police)	15.25	3.05
Mailing the 800 tickets (including envelopes)	50	10.00
Ushers, etc.	25	5.00
Two policemen	6	1.20
Fee to manager	100	20.00

	Capacity of Seats	Francs.	Dollars.
Salle Berlioz	500	150	\$30.00
" Femmia	500	250	50.00
" des Agriculteurs	650	180	36.00
" Gaveau	1,000	500	100.00
" Erard	500
" Pleyel	400	100	20.00

You can readily calculate what a concert or recital will cost you in Paris; namely, all the way from \$100 500 francs, to any sum, particularly if you go outside of the manager's methods and really advertise yourself.

But the whole philosophy of the system here—which from our American viewpoint is really dreadful—is enhanced in the item of the mailing of your 800 tickets.

You cannot sell tickets; no one purchases tickets here, because all these concerts are given with Invitation Tickets. There is no place to purchase tickets except in rare cases, and the programs that are mailed in the envelopes, stating where tickets can be purchased—say at a few music stores—these programs are mailed in the very envelopes with the Invitation Ticket, and hence as the receiver has his tickets it cannot interest him or the friend joining him to go to the concert to know where tickets are on sale.

The concert halls have no box offices. The 100 little posters in a large city like Paris are lost sight of, and as there is no newspaper advertising, naturally no one knows about these concerts—about sixty a week—except a few people. Each agent has his list of deadheads, and to this list he mails, in each case, the 800 tickets. Hence if you wish to have different deadhead audiences you must change your agent for each concert.

Naturally, then, you will ask, Why are so many concerts given when they are all a financial loss? The answer is plain. They are given first to secure pupils.

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Next to square the social side. A musician during the year plays or sings at thirty or forty houses. He then gives one of these concerts, and his hosts pay for some of these tickets, and then pupils flow from these hostelries. Next, a musician or an artist desires to get publicity. He gives one of these concerts and adds 500 to 1,000 francs, buys newspaper space and fills it with his own criticisms on his performances. The press notices are subsequently used to some advantage, particularly in Latin countries.

In a previous number I asked how managers could possibly succeed in this pernicious and execrable dead-head system? They cannot succeed.

And a great injustice is done to the musical managers of Europe by most of the artists, for most, if not all, of the artists are dissatisfied with the managers. This injustice is due to the fact that the artists do not seem to apprehend that the managers cannot perform the impossible. They cannot produce paying audiences. Here in Paris it is all deadhead and to demand pay inexorably means no audiences at all. A well known, important Berlin manager said some time ago to a bright American piano man who has had reason for investigating some hall and concert conditions in the German capital: "I have had an awful time trying to get people to come to the concerts we are giving in a number of halls; they will not come any more on invitation tickets; I believe that we will not be able in the future to get audiences for our concerts unless we include money when we send out the invitation tickets."

This was, of course, said sarcastically, but it was meant to explain the condition. In London this season hundreds of concerts have taken place without one dollar in revenue. To give a concert in London on the same scale as here costs about 50 per cent. more. A concert costing \$120 here will cost about \$175 to \$200 in London, because there is some newspaper advertising attempted. But the great, deep trouble in London is that the daily papers that publish the advertisements cannot afford to engage three to five writers and it takes about that many properly to cover the weekly field and report on each concert advertised and then include the other weekly musical events. I believe five men could not do it properly. No paper contains a complete record of the events. In London one can at least find daily papers in which the concerts and recitals are advertised. Here there is no such thing. The artist's criticism, written by himself, appears in the papers here after he has departed, and as you were not at the concert you cannot form any opinion of his performances. In fact, any one can insert criticisms of a concert here in the dailies without taking the trouble of playing or singing. One need not come here to do it. It can all be arranged by mail.

With no revenue to support the concert scheme there is nevertheless a feverish anxiety on the part of the agents to retain control of artists, to "manage" them. Agents they are here in the true sense, for the impresario of old has about disappeared. Without an approachable assurance of revenue the impresario had to go. The difference between him and the manager or agent is that the impresario—the real article, not the few blatant and bombastic poseurs who flatter them-

selves by using the name—the real article, such as Ulman, Maurice Strakosch, the elder Mapleson, the men of that period, Chizzola and a few other of the Strakosch house and the late Maurice Grau in his earlier days, guaranteed a certain sum per week, month or year to an artist, and then made it a vast scheme. At times the impresario lost, but he also made large sums when his venture became effective, and his reputation was also a guarantee for both public and artist. There was no commission business, and particularly a commission business down to 2 per cent., for in Europe it has fallen as low as that figure. There is no one now prepared to enter into such a contract—an impresario contract—with artists.

The Real Reason.

DOWN at the bottom the real reason for the public apathy toward artists can be found. It is the idiotic notion that professional people are running contrary to etiquette by advertising. And yet there are no people who will "jump" at an advertisement, at a *réclame*, if it costs them nothing, quicker than the "retiring" artist, the modest anti-advertiser. Put this proposition in Europe on an advertising basis and the whole condition will be revolutionized, and that must come or the profession of the musician will reduce itself to the theater and restaurant orchestra and teacher or popular concert hall or vaudeville singer. There is not one musician today with money who did not make it through advertising. Who are they? Was there ever a woman advertised more extensively than Patti, or than Melba? Imagine yourself filling the daily papers with your acts, years upon years. Would not the world pay to see you—leaving aside all else? It is all advertising, and the man who will come here and advertise properly will get his audience. Kubelik filled the Trocadero once—6,000 seats—because for two weeks ahead the walls of Paris were covered with his ad. The next time he came to play a recital he did it on the old Paris plan. Nobody was there. Nobody knew anything about it.

And another thing. Advertising in daily papers for musical people's understanding is one thing; advertising in order to reach the multitude is another thing. That very difference makes the advertisements in the London daily papers of little fiscal value to the concert giver. There is a great opportunity for a big managerial institution in Europe. If it comes it will certainly get away from all past methods. It may rest in one of the present managers, for there are some bright men among them. But there is nothing in it as it is done now for either manager or artist, and when there is nothing in it for both, then naturally, there can be no mutual interests, and for that reason it will be found the artists are constantly drifting from one managerial office to the other or getting away entirely from managers and conducting their correspondence either themselves or through a private secretary. The manager who is to control hereafter must get a control over the artists and insure them an income, and the risk involved in that will compel him to do business—that is, will make him advertise properly, and the one secret of artistic success is advertising—that is all. Nothing else.

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American "Bayreuth."

GERMAN MUSICIANS ON MME. NORDICA'S SCHEME.
(London Daily News.)

Germany's great music masters ridicule the notion of Mme. Nordica's American "Bayreuth," on the banks of the Hudson, which is sooner or later to obviate the necessity of Americans coming to Europe to study music. I interviewed today two artists well known in the United States—Herr Scharwenka, of the Berlin Conservatoire, and Herr Leopold Godowsky, the famous piano virtuoso, who formerly resided in Chicago.

"The Bayreuth idea is admirable, and Mme. Nordica is really qualified to carry it out on a scale of sufficient bigness," said Herr Scharwenka. "Any attempt to produce a second rate mediocre imitation of Germany's historic Bayreuth would, however, make America ludicrous."

"The chief drawback is the fact that European teachers are not likely to be willing to settle permanently in America; hence, there will be the disadvantage of a continually changing faculty. As far as the tide of American students to Europe is concerned, Germany has decidedly nothing to fear from the idea of an American Bayreuth."

Herr Godowsky said: "But her project is, in my opinion, destined to failure. What America needs for the furtherance of her musical culture is not opera, and certainly not more Wagner opera. New York already has more than enough opera."

"I would suggest that instead of putting hundreds of thousands of dollars into an elaborate and perhaps sensational scheme, it would be better to cultivate the European standard of chamber and instrumental music, wherein New York is sadly lacking. I must confess that the whole scheme impresses me as somewhat one sided."

"Mme. Nordica views America's musical needs exclusively through the operatic eye. I think the enterprise would inevitably overwhelm New York with too much Wagner. Moreover, the site chosen in itself represents a mistaken conception of America's musical wants. Wealthy New Yorkers can easily come to Europe. It is the less moneyed classes in the West and Middle West which require opportunities for musical culture. It would be fairer to the country's musical aspirants in general if the 'plant' were established midway between East and West."

The musician here in Europe at once assumes the serious artistic mood when he hears of such a project as the Nordica Bayreuth. If Nordica erects an American Bayreuth it will have to be on a fashionable basis, for the very good reason that opera cannot exist without the support of fashion in America, unless it is a traveling opera covering the whole country. Scharwenka does not see that an American Bayreuth need not necessarily be a German Bayreuth with its restrictions and limitations. Godowsky may be able to state what the revenues are in Europe from chamber music concerts. I do not believe that Nordica's scheme could possibly contemplate a chamber music department except as a luxury. Society will not support chamber music concerts, and Nordica's scheme must depend upon society. If she desires to add an educational section she can get all the teachers she wants, but it is doubtful if she would engage many in Europe unless probably some of the American exiles who are driven out of America because American institutions refuse to engage Americans. Besides all this the American Bayreuth could be made to pay as a land speculation alone. Nordica understands exactly what she wants.

However, there may be a little exaggeration in this report of the daily papers, as,

For Instance,



On Sunday some of the Paris papers published long articles on the proposed scheme of M. Gailhard to establish an opera trust to control the "stars" and stop the high salaries. M. Gailhard will retire from the Opera here on Decem-

ber 31, and has been looking about for a desirable place in which to give opera, but the daily papers did not say which of the various establishments here had been favorably considered. It is the old Salle Ventadour, where Italian opera was given under the Empire (and before), and this is now a branch of the Bank of France. Probably Gailhard cannot secure it. The whole question of "trust" arose simply from a discussion of the probability of securing this old Salle.

The daily press, which publishes this guesswork and the Ricordi guesswork also, for several years past, has been publishing columns, actual column length articles, on a proposed Philharmonic Palace to be erected on the Champs Elysées and full descriptions were given and the names of the stockholders and the bankers and pictures were printed of the great halls and the foyers and the fountains in front and flower beds in the rear and statues on the sides and electric lights flooding the fairy scene at night. I do not believe that a survey of the ground has ever been made, and I do not believe one dollar has ever been expended in any actual outlay for the construction of the establishment. But the daily papers, even in America, have on several occasions given large space to this dream. Such is also the Gailhard "trust" dream and many others, including the Ricordi, who may become the Metropolitan manager after Conried quits; but Conried must first quit, and that is a matter the daily papers seem to have overlooked.

* * *

Eugen Ysaye and his two young daughters were on a visit recently to Pugno, at his home on the Western Railway. Ysaye returned to Brussels later in the week.

* * *

Henry Russell, of the San Carlo Opera Company, has been in Paris on his way to Italy to engage new forces for next season's tour.

* * *

Miss Harriet Cady, the pianist, who has been in Paris for the first time in a number of years, has left for London, but may return instead of at once going back to America.

* * *

Sergei Kussewitzky, the contrabass virtuoso, who plays in London this week, leaves for Biarritz after the concert, to remain there during the summer.

* * *

Van der Stucken, who has been in Antwerp and Hanover, was expected here, but is to spend his vacation in Switzerland.

* * *

Paderewski played here on Saturday night. The Sunday and Monday French papers had no notices or criticisms on the performance. Why not? Because the event was not advertised. Like New York, London, Tokio, Lima (Peru) and Lima (Ohio) daily papers, French daily papers will pay no attention to private speculation unless paid for. A concert or recital is a private speculation, the benefit of which is distributed among the various participants. If advertised the papers will pay attention to it; if not advertised the papers are not supposed to know that such an event was on the annals. The daily paper has no time for such outside, private affairs. That is a principle of journalism, because otherwise there could be no such thing as journalism.

BLUMENBERG.

ABOUT ARTISTS AND TEACHERS.

There will be a Bach Choir in New York next season. Meetings will be held at the residence of Mrs. Gerster, 34 East Seventy-fifth street, who will be pleased to hear from any vocalists having at heart the propagation and performance of the great master's works. Mrs. Gerster has returned from a visit in the Adirondacks.

Louis F. Gottschalk is writing songs. He has been successful in having them published. Six of the latest have appeared in a popular magazine. He is directing the orchestra in a Broadway theater. His wife is Marie Millard, herself a singer, daughter of Harrison Millard, the song writer.

Alice M. Judge, one of the directors of school music in Brooklyn, has conducted a recital with her Wednesday afternoon class in the Pouch Gallery, Brooklyn.

Mme. Torpadie, the vocal professor, and one of the most intelligent in discussing musical matters, has a summer home in Oteora, N. Y., and will pass the summer there with her daughter Greta.

Tali Esen Morgan has a permanent home in Ocean Grove, where his family live the year round. He expects this season to be one of the best that has yet been, in plane of work and in performance.

Irene Dieterich, the Washington, D. C., soprano, was invited to sing in one of the "pop" concerts at the Lyric Music Hall, in Baltimore. Her success resulted in four successive weeks' engagement, with applause and favors exceptional. Miss Dieterich is a good pianist and is now composing. She has a chic and stirring style on the order of Fritz Scheff, and holds the largest audiences. Part of her summer will be passed in Atlantic City.

Madeleine Walther has left for Europe. Estelle Rose has gone to her home in Wisconsin.

The second recital of the first season of the Montclair, N. J., Oratorio Society took place last week at the First Congregational Church, Mark Andrews, conductor. Edgar's "Light of Life" and Mendelssohn's "Hymn of Praise" were given; Jeannette Fernandez, Daniel Beddoe, Pearl Benedict, Grace Sims, Frederick Weld, soloists; L. K. Smith, organist. A large audience was in attendance.

Montclair is interesting musically. Among the leaders of music feeling there is Mrs. Couper, daughter of the sculptor, Thomas Ball, and wife of Mr. Couper, also a sculptor, whose statue of "John Smith" is to be placed in Jamestown. Mrs. Couper is herself a pupil of Liszt and Von Bulow; her three sons are in music, one study-

ing violin in Prague, one a cellist and one studying piano. The cellist is also a painter. Mr. Ball is devoted to music, is painter and sculptor, and at his eighty-third birthday, recently, sang several songs. Mrs. Couper's afternoon musicales are influence for good.

Ada Adams, a Marchesi pupil, is having success as teacher of singing in Montclair. She is serious in her work and well equipped, having studied also with Vanucini, in Italy, and piano in the Dresden Conservatory and in Brussels. She is unusually thoughtful and intelligent, and has sung in concert with the best artists, her specialty being ballads in several languages. She has left for a vacation in the mountains.

Among performers in musicales given recently at the home of Ella Wheeler Wilcox, in Short Beach, Conn., were: Nunzio Argezello, an Italian pupil of Mr. Treumann; Mr. Freer, who returned from five years' study with Leschetizky; May Bradley, who recently made a signal success in "The Geisha," in New Haven, and Mrs. John Booth, wife of the New Haven lawyer.

Luther Conradi will pass part of the summer on the Massachusetts coast. There he will prepare important work for the coming season in Philadelphia.

Mrs. Josef Kasper, of Washington, D. C., has gone to Europe with a group of young students, to travel and study during the summer. Franceska Kasper is with her father on the Blue Mountain farm, out of Washington. Miss Kasper is enlarging her musical horizon by study and reading with her father, one of the sincerest of musicians and most impartial critic.

Georgia E. Miller, head of the Virgil Clavier Piano School, in Washington, will spend the summer in Paris and Berlin, studying and advancing herself for work next season. She will sail June 29.

Walter Stanley, organist-pianist, and pupil of Leschetizky, is teaching in Oberlin University. Robert Stanley, the baritone, is in New Britain, Conn. He also has been one to do much for music in Montclair.

Pauline H. Clark, of Boston, is happy over the results of her first year's vocal teaching. She also continues study with her professor, Gertrude Salisbury, but will

be in the White Mountains during the summer. Before leaving she is formulating plans for interesting and profitable work next season.

LUDWIG WUELLNER A REMARKABLE GENIUS.

Ludwig Wuellner uses his brain as well as his voice. And what a brain he possesses! A veritable intellectual storehouse, filled with the choicest! His is a voice and method for the interpretation of deep feeling; he completely charms his listeners, compelling their closest attention.

Did ever another artist get so many and such detailed press notices? But it takes many words to convey the faintest impression of Wuellner's art. One of his criticisms follows:

There is nothing so interesting as a Ludwig Wuellner evening. If the hearer be very musical, he will be delighted by the high musical intelligence, the fine phrasing, the proper accentuation of every single tone, quite apart from the sharply defined intonation. He who demands absolute technical control of a singer, will have to bow to the art of song. Wuellner is master in the accurateness with which the tone "stands" even in most difficult places, the finesses of shading, the clever breathing. Does any one need poetical inspiration and demand that the contents of a song grip him with elementary force, he will find it all in Herr Wuellner, more than he dreams of. If one possesses naught of these desires, then one needs but to open one's eyes—the facial play of the vocalist's is an absolute art. Take an exquisitely educated nature, glowing with hot enthusiasm for all the beauties in art, filled with a mighty desire to create, possessing a lively phantasy, speaking features, an expressive organ, a Faustian artist who dives with endless trouble into the meanings of a poem, declaims it with all the expressiveness of an actor and makes use of the gained results in his singing—that is what about be Ludwig Wuellner, the vocalist. The features of his work are, on the one hand, the superiority of the spirituelle and temperamental actor over the singer, and the preference for the hotly passionate on the other hand. The dreamy, the sweetly naive is not in his line. But how splendidly did he characterize the biting sarcasm in the song "Die alten boesen Lieder," and how impressive did he render the finish, where cynicism is routed by a feeling of the deepest sorrow. Is it to be wondered at if this young artist, who sang five uncommon songs of Schubert, Schumann's "Dichterliebe" and seven songs by Brahms, has here with us, too, his community of admirers, who filled the Isabellen Saal of the Guerenich and listened with empressment to his every sound?—Koenigsche Zeitung.

Eugen d'Albert's opera, "Tiefland," has been accepted for performance in Hannover.

The Riga Opera will soon produce Goldmark's "Merlin" and Weiss' "The Polish Jew."

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THE BACH MUSEUM AT EISENACH.

BY ARTHUR M. ABELL.

It was fifty-seven years ago, just 100 years after the death of Johann Sebastian Bach, that the Bach Society was founded at Leipsic, but Bach festivals in Germany are of very recent date, the first having been given at Berlin in March, 1901; the second at Leipsic, in October,

Bach, "Hof und Rats Musikus," of Eisenach. The table, spinning wheel, chairs, the ancient secretaire and all articles in the room were used by the Bach family.

We next enter the room in which Johann Sebastian was born, a narrow, very plain little chamber. Then

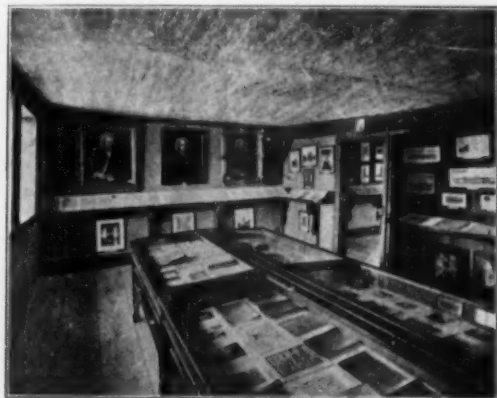


FORMAL PRESENTATION OF THE KEYS AT THE DEDICATION OF THE BACH MUSEUM AT EISENACH.

1904, and the third two weeks ago, at Eisenach. This last was the most interesting of all because it was given at Bach's birthplace and in conjunction with the formal dedication of the house in which he was born, as a Bach Museum.

The accompanying picture shows this house just as it looked when the master fugue writer first saw the light in it on March 21, 1685, 222 years ago.

Here have been brought together manuscripts, portraits, instruments, letters and articles of furniture and all sorts of souvenirs of the great cantor. A stroll through the rooms is full of interest. On entering the wide, old fashioned doorway we step over the old, red flagstones which Bach's feet so often trod as a boy, and ascend by a winding staircase to the second floor, where the



THE BACH ROOM PROPER.

Bach family lived. First we take a look into the kitchen, which is full of curious old utensils of the seventeenth century.

Then comes the family living room; here stands the old clavichord, the keys of which were so familiar to the touch of Bach's fingers, that they should be able to improvise a fugue themselves. Over the instrument hangs an excellent portrait of Bach's father, Johann Ambrosius

come the (Museum) rooms proper, of which the first is full of relics of the Bach family, among them, a splendid portrait of Friedmann Bach, one of Johann Sebastian's genial sons, which is of special interest; portraits of his other sons and his last grandson are also to be seen.

Now, we enter the holy of holies, the room dedicated solely to the memory of the great composer. Our attention is attracted to three fine oil paintings, the first of which is the famous original by Hausmann, the property of the Thomas School, of Leipsic; the third is a copy of this, and between these two hangs the original of J. J. Ihle, the Nuremberg painter; this was discovered in the old Markgrave castle, at Bayreuth, and it represents Bach as a man of about thirty years of age. This is considered one of the finest paintings of Bach in existence.

All three may be seen in the accompanying photo. Glass cases, which can also be seen in the picture, are filled with original manuscripts, letters, the certificates of baptism, marriage and death of the Bach family and also various other original and interesting Bach documents. Here, too, is the manuscript of the Bach biography by Spitta.

The adjacent room, of which we have a glimpse in the picture through the open door, is filled with souvenirs of contemporaries and predecessors of Johann Sebastian Bach. This also contains interesting old musical instruments from the collection of Dr. Aloys Obrist, of Weimar.

At the rear of the house there is a delightful little garden and here is buried the last grandson of the immortal composer, Friedrich W. Bach, who gave music lessons to Emperor William I as a boy, and who died in 1845. The grave is decorated with an iron cross.

The Bach Festival, which was held from May 26 to 28, was very successful and of special interest, because of the dedication of the museum. The famous choir of the Leipsic Thomas Church, composed of sixty singers, who are direct artistic descendants of the selfsame choir that Bach himself led at the Thomas Church in Leipsic, and with which he first produced his glorious choral works, gave impressive renderings of various cantatas, motets and other choral compositions.

The orchestra was from the Weimar Court Opera. Joachim and Halir played the double violin concerto; George Schumann played the D minor piano concerto. Of



THE BACH MONUMENT AT EISENACH.

special interest, too, were a trio in F major for two violins and cembalo and a sonata for violin and cembalo. Joachim also played the E major violin concerto; Voss Dohnányi and Schumann were heard in the F major concerto for two pianos by Friedmann Bach.

On the second day of the festival divine service was held in the old church, exactly as given in Bach's day. The Thomas choir sang a fifteenth century Whitsuntide hymn and a Kyrie by Altnikon.

On the last day of the festival a meeting of the members of the society was held, at which various ideas for the furtherance of the interests of the Bach cult were proposed. Dr. Obrist, of Weimar, urged the use of the



BACH'S LIVING ROOM.

cembalo in place of the modern grand piano. Corrections in the new Bach edition were also proposed.

Kellys Going to Europe.

Thomas J. Kelly, the music critic, of the Omaha Bee, and MUSICAL COURIER correspondent from Omaha, accompanied by Mrs. Kelly, were visitors in New York last week on their way to Europe. Mrs. Kelly is a singer, and like her husband, is actively identified with music in the West.

It is announced that the Paris concert, organized by Henry Danvers in the Salle Erard for the benefit of the Edward MacDowell fund, netted almost 3,000 francs, which sum will be sent by Sidney B. Veit, honorary secretary of the fund in Paris, to E. C. Benedict, head of the general movement in New York.

PRAGUE.

PRAGUE, June 8, 1907.

The musical season has ended here with a regular pyrotechnic display of musical fireworks. At the German opera we have had a complete cycle of Wagner's works, with the cautious exception of "Parsifal," beginning with "Rienzi" and concluding with the "Ring." The brilliance of the performance was enhanced by a regular influx of stars from all the leading cities in Europe, who ensured crowded houses every night. At the Bohemian Opera, on the other hand, there has been a cycle of the delightful Smetana operas, that, unfortunately, are too little known outside their native land. "The Bartered Bride," as usual, came in for the lion's share of popularity, but the charming "Kiss" and "Secret" ran it close. American tourists visiting Austria should not fail to go to arrange their plans that they can hear some of the Smetana and Dvorák works at the Prague Opera. With the exception of "The Bartered Bride," they cannot be heard elsewhere, and they remain in an undeserved obscurity.

A big concert of importance was given in the Bohemian National Theater in honor of Fráns Ondricek's fiftieth birthday. The distinguished virtuoso played the Dvorák concerto, and the Bohemian String Quartet produced his latest composition, a string quartet in A flat. The crowded house was in enthusiastic mood, and cheered both master and work repeatedly. It was a worthy recognition of the poetic Bohemian interpreter.

One of the most interesting concluding musical evenings of the Anglo-American Club was furnished by Thomas Ball Couper, the popular secretary. The program was sufficiently ambitious, consisting, as it did, of

Vieuxtemps' fourth concerto, Paganini's "Moise," on the G string, and Sarasate's "Zigeunerweisen." Both interpretation and execution justified the keenest expectations, and formed a triumphant exposition of three years' study under Sevcik. If the player's ardor at times exceeded the bounds of a careful judgment, and his cantilene seemed almost over perfumed in its melodious sweetness, these are faults that experience will correct. Mr. Couper is no one-sided man, however. On another occasion he played some delightful old-world sonatas on his viola d'amour, of which he possesses a particularly fine example, restoring all the lost charms and graces of this beautiful obsolete instrument. He has formed a large collection of ancient instruments during his stay in Europe, including a lute, guitar lute, rococo fiddle, trommarine, old Bohemian Schalmey (reed pipe), Servian tamburitza, etc. The best wishes of the community accompany him on his return to New York. He has spent his time and money here, both wisely and well.

On the 27th ult., Frank J. Brosky, of Pittsburgh, played here and reaped bountiful, well merited applause in his rendition of Veracini's sonata and Bruch's concerto in G minor. He is a well known figure in the colony, as he formerly studied here under Sevcik and took a prominent part in founding the Anglo-American Club. He has been finishing his studies under Becker at Leipzig, and this was his farewell visit here before returning to America. His playing has developed remarkably during his stay in Europe, and he may now be safely termed a brilliant exponent of the modern school of virtuosity. At the same time he has a keen appreciation of the beauty of musical outline and form, and his interpretative powers correspond to this in every particular. A brilliant career lies before this young artist. He was accompanied with great

insight and true artistic feeling by his sister, who has also been studying in Leipzig.

At the recent concert of the Bohemian journalists, the sensation of the evening was the appearance of the thirteen year old Sasha Culbertson, Sevcik's latest "wunderkind." His contributions comprised the Tchaikowsky concerto, Ernst's "Hungarian Airs" and Bazzini's "Rondo des Lutins." As an enthusiastic critic truly remarked, the performance bordered on the impossible and incredible. The healthy musical feeling of the young American boy, exhibited in the warm rhythmic pulsations of his playing, the verve with which he executed the embellishments, the smoothness of the tone, and the expression of emotion in the cantilene convinced his hearers that here was more than a mere "gymnast of the string," but a vigorous musical talent, rapidly developing—an impression confirmed by the remarkable insight with which he played the Bach "Air" as an encore. His career will be watched with the keenest interest.

I have been approached by a large number of residents to convey their congratulations to young Otto Meyer La Porte, formerly Sevcik pupil, of this city. His engagement at the Newark (Ohio) May Festival to play with the Chicago Orchestra—appearing as soloist along with Schumann-Heink—is rightly regarded as a proper recognition of his merits. His promised reappearance in Prague in the fall will certainly be a top notch success.

R. GATTY.

Ida Hjerleid-Shelley Going to Germany.

Ida Hjerleid-Shelley, the pianist and teacher, now living at Stockton, Cal., will sail from New York for Germany July 1. Miss Shelley will visit her teacher, Heinrich Barth, and his sister, Fräulein Barth, in Berlin.



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35 WYEMOUTH ST., W.
LONDON, June 12, 1907.

The last performance of "Tannhäuser" at Covent Garden last Wednesday (that is, the last performance for this season) was remarkable for the fact that there were six English speaking singers in the cast, a very comfortable majority out of ten. The newcomers were Miss Gleeson-White and Caroline Hatchard, the former as Venus, the latter as the herdboy.

"Carmen" on Thursday attracted one of the largest audiences of the season, Kirkby-Lunn, Madame Donaldo and Caruso in the principal parts. Tuesday of last week began with "Madam Butterfly," and on Friday "The Flying Dutchman" was given with the same cast as the previous week.

There was a double bill on Saturday evening, "Cavalleria Rusticana" and "Pagliacci" being done for the first time in conjunction this season. The evening was eventful in another way, as it introduced for the first time three new singers—Miss Scalar, Walter Wheatly and Mr. Bassi. The two former are Americans. Two new tenors in one evening is not a usual combination, so there was a large audience. Miss Scalar was Santuzza, while Mr. Wheatley as Turiddu made an immediate success, receiving many recalls after the final scene. In "Pagliacci" Mlle. Destinn was Nedda; Sammarco, Tonio, and Bassi, Canio. Campanini conducted both operas, the orchestra at times quite overpowering the singers. Monday evening brought the German opera season to a close, "The Flying Dutchman" again being given with the same cast as previously.

Mr. Griswold, who came from Berlin, and was especially engaged for appearance in the Wagner operas, was to have left London for the German city on Tuesday, but remained over another day to take part in the gala performance on Tuesday evening, singing Pogner in "Meistersinger." He has made a fine success in London, and will always be sure of a hearty welcome whenever he returns.

An attractive program of Madame Chaminade's compositions was offered at her final appearance in London this season, when she gave a concert at the Hyde Park Hotel on Monday afternoon. This concert was arranged by her manager, Leslie Hibbert, in response to many requests for an opportunity of hearing her again. All the songs were accompanied by Madame Chaminade, who also played three groups of her compositions for the piano. Alice Mandeville and Leon Renny were the vocalists.

A concert in aid of a charity was given at the German Embassy yesterday afternoon by permission of Count Paul Wolff-Meternich, the management being in the hands of Richard Epstein. Amy Castles, Helene Staegemann, Mary Grey, Madame Knupfer-Egli, Vivien Chartres, Irene Scharrer, Carlotta Stubenrauch, Dr. Liehammer and Dr. Ludwig were among those who appeared.

Madame Melba, Caruso and Gilbert had the honor of singing before their Majesties the King and Queen and the Queen of Denmark, the royal family and their Majesties' guests on Saturday evening last. Madame Melba has the distinction of having been commanded to sing at every state entertainment that has been given since the accession of King Edward VII to the throne.

The Dutch vocalist, Julia Culp, who has just made her reappearance in England, is one of the best singers of German lieder who has visited us. She has an unusually fine voice, which she uses to great advantage, and it was a delight to all those who appreciate what a really good method is to hear this singer in the fine examples selected for her program. Miss Culp will give another recital next week.

Both of these positions had been occupied by Orlando Gibbons. Among the anthems chosen were some that are little known, one, "O God, the King of Glory," never before printed, it having been edited for this service by Dr. Armes, of Durham. Previous to the unveiling of the black marble bust of Gibbons in the north choir close to the monuments of Purcell, Blow and Croft, the Dean of Westminster preached an interesting sermon, in which he gave some notes about the Abbey music. A letter from Gibbons, recently found in the muniment room of the Abbey, is now to be seen at the Chapter House. Choristers from Canterbury, where Gibbons died, and a number from St. Paul's Cathedral and many other English cathedrals were present.

One of the most interesting events of the Dublin musical season was the concert held recently at the Theater Royal on the anniversary of the birthday of the great Irish poet, Thomas Moore, the proceeds to be devoted to a memorial which it is proposed to erect in his honor. The audience was a large and appreciative one, the Lord Mayor and Lady Mayoress being present.

A large and fashionable audience attended the vocal recital of Mrs. George Swinton last week at Aeolian Hall. This lady has only recently joined the professional ranks, and has already gained many friends among the musical public. Her voice is of a sympathetic quality and she uses it with skill as well as intelligence. Cyril Scott assisted with three piano solos, and the accompaniments were played by Kate Eadie. Mr. Scott's "Love Quarrel" was heard for the first time.

The Dan Godfrey concerts at Bourne-mouth are one of the chief musical events of the season in that well known health resort, and during the past winter no less than sixty-four concerts have been given. The names of nearly every known British composer appeared on the programs at one time or another, and equally the names of nearly every well known vocalist or instrumentalist found a place. Out of the 238 orchestral compositions played, forty-seven were by British men, for the name of a woman does not occur.

At Mrs. Arthur Fay's last week, the music was an enjoyable feature of a delightful afternoon. It was all quite informal, as Mrs. Fay is always receiving on the first and second Tuesdays of the month, but the hundred or more callers had an opportunity of hearing some fine singers. Emma Holmstrand, of the Paris Opéra Comique, who is in London for the season, most kindly consented to sing "Hymne à la rivière" and "Hymne au soleil," from the new opera, "Miarka," by Alex. Georges; Clifford Wiley, of New York, sang two songs by his own countrymen, one of them being by Jules Jordan, of Providence, R. I. Miss Homesley, a young American, also sang some characteristic American songs, and Signor Lecomte was still another singer. Mr. Cernicoff was the pianist.

Edith von Voigtlander at her second recital played two violin concertos, as well as a nocturne, Chopin-Wilhelm, and a polonaise by Saurer. There were some piano solos, Coenraad v. Bos being the pianist. This young girl has had further successes in Ostend, Antwerp and Amsterdam since her first recital in London.

Clifford Wiley, of New York, is a busy man here in

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FIXTURES FOR JUNE 1907

UNDER REVISION - FOR PROGRAMMES, SEE DAILY PAPERS

	AFTERNOON		EVENING		Concert Direction
JUNE					
Sat. 1	The Misen Eyre, Recital	3			E. L. Robinson
Mon. 3	Miss Katherine Jones, Vocal Recital	3.30			
Mon. 3			Miss Anna Herold-Laugher and Theodore Spiering, Recital	8.30	T. Arthur Russell
Tue. 4	Miss Ivy Angove, Violin Recital	3.15			
Wed. 5	Miss Chaminade, Second Recital	3.15			Leslie Hibbert Ibbs & Tillett
Thu. 6	Mrs. George Swinton, Vocal Recital	3.30			
Thu. 6			The Walton Quartet	8.30	
Fri. 7	Reinhold von Warlich, Song Recital	3.15			
Fri. 7			Miss Walton, Accompanist and Gannet, Recital	8.15	L. G. Sharpe H. Bernhardt N. Vent
Sat. 8	Misses Turner and O'Neil, Recital	3			
Mon. 10	Mr. Dalhouse Young's Afternoon Concert	3	Mr. and Mrs. George de Lunnay and Mr. Mance Chaffey	8	D. Mayer Ibbs & Tillett T. Arthur Russell E. L. Robinson
Mon. 10			Miss Millard and M. Peringer, Recital	8.15	
Tue. 11	Miss Kitty Chatham, Matinee	3.15			
Wed. 12	Miss Ethel Logans, First Piano Recital	3			E. L. Robinson D. Mayer
Wed. 12			Reserved		
Thu. 13	Mr. Percy Grainger, Piano Recital	3.15			
Thu. 13			Mr. Hugo Hertz, Vocal Recital	8.15	
Fri. 14	Mlle. Ella Sprycka, Piano Recital	3.15			A. E. Darwinski D. Mayer N. Vent
Fri. 14			Signor Otto Tarnis, Vocal Recital	8.30	
Sat. 15	Miss Kachperow, Piano Recital	3.15			
Mon. 17	Mlle. Suzanne Martini, First Vocal Rec.	3			
Mon. 17			Miss and Mrs. Calkins and Mr. G. W. Hodgson, Recital	8.15	N. Vent
Tue. 18	Mr. Ernest Newlandsmith, Piano Recital	3			
Tue. 18			Mr. Erwin Gekowatz, Violin Recital	8.15	Leslie Hibbert
Wed. 19	Mr. Cive Carey's Recital	3			
Wed. 19			Reserved		
Thu. 20	The Walton Quartet	3			
Thu. 20			Mr. Julius de Mont, Piano Recital	8	N. Vent Ibbs & Tillett
Fri. 21	Mlle. Maria Seguel, Piano Recital	3.15			
Fri. 21			Miss Hedwig von Sanden, Vocal Recital	8	L. G. Sharpe E. W. Gahring
Sat. 22	Mr. Julian Fox, Piano Recital	3			
Mon. 24	Mr. Reginald Sumnerville, Vocal Recital	3			
Mon. 24			Miss Helen Forsyth and Miss Adela Clement, Recital	8	D. Mayer T. Arthur Russell H. Bernhardt E. L. Robinson
Tue. 25	Miss Irene St. Clair, Afternoon Concert	3			
Tue. 25			Miss Helen Forsyth, Vocal Recital	8	
Wed. 26	Miss Elizabeth Dodge, Song Recital	3			
Wed. 26			Reserved		
Thu. 27	Mr. Wilhelm Gant, Afternoon Concert	3			
Thu. 27			Mr. and Mrs. Adolph Mann's Ev'ng Con.	8	L. G. Sharpe N. Vent
Fri. 28	Miss Marguerite Tilsford, Piano Recital	3.15			
Fri. 28			Année L'Or - 1907 Recital	8.30	N. Vent
Sat. 29	Miss Suzanne Martini, 2nd Rec.	3			

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On June 5, 1625, Orlando Gibbons, who was then organist of Westminster, died, and now, on June 5, 1907, there was a festival held at Westminster in honor of his memory. Walter Alcock presided at the organ and Sir Frederick Bridge was the music director in chief, the former being organist of the Chapel Royal, the latter of the Abbey itself.

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London, as he has sung twice at Lady Paget's, twice at Mrs. Ronalds', at Mrs. Arthur Fay's, for the Savage Club last Saturday evening, and yesterday afternoon for the Ladies' Empire Club, where he was the recipient of enthusiastic praise and compliments from the ladies present. His engagements are numerous for the next three weeks, and he has firmly established himself as a favorite and successful singer in London.

In her program the other afternoon Florence Trumbull played numbers by Bach, Beethoven, Mendelssohn, Schumann, Chopin, Leschetizky and Rachmaninoff. She made an excellent impression, and it is hoped that she will be heard here again.

At the Royal College of Music last week, the Russian composer personally conducted a couple of his works, but his latest symphony was given under the baton of Sir Charles Stanford.

W. W. A. Elkin, 8 and 10 Beak street, London, W., has been asked by the American committee, which has in charge the raising of a fund for the benefit of Edward MacDowell, to represent this committee in Great Britain, and he requests subscriptions from visiting Americans as well as from his own countrymen. Mrs. Whitelaw Reid has sent a donation of \$50, and all contributions will be acknowledged either by the treasurer, G. C. Ashton-Johnson, 15 Pelham Crescent, South Kensington, S. W., or by Mr. Elkins.

Norman O'Neill has composed the music for a little Irish play, "A Tragedy of Truth," which is to be produced at the Adelphi. There will be a prelude and intermezzo between two scenes, and the greater part of the action will be accompanied by music. The composer will conduct the first performance.

The program of Mr. and Mrs. Georges de Lausnay on Monday evening was of much interest, as it gave the opportunity of hearing a number of pieces arranged for two pianos, a branch of concerted music not often exploited. Their playing was characterized by unanimity of tone and touch, and they won cordial and hearty applause from the large audience present. Mr. Chailley was heard in several violin solos, and Grace Ewing contributed a group of songs by Bruno Huhn, Jensen, Augusta Holmes and Dalcroze. This was Miss Ewing's second appearance in London, where she is making a short stay during the season.

The young Hungarian violinist, Joska Szigeti, appeared for the third time at his own recital and confirmed the favorable impression he has already made in London. Mr. Fischer-Sobell was the vocalist.

Dorothea Walenn and Louise Aumonier gave a recital at Aeolian Hall last week, when they played two sonatas for violin and piano, their respective instruments. The works chosen were not familiar ones, being a sonata in C by Enrico Bossi and one in G minor by Otto Malling.

Other musical events of the week have been:

Dr. Percy Rideout, who presented a program of his own

works, assisted by Charles Bennett, Ethel Lister and Marie Mott; Ivy Angove, a young violinist, assisted by Doris Simpson; Sarah Davies, a Welsh soprano, who made her first appearance; she was accompanied in a couple of songs by the composer, Katharine Ramsay, and was also assisted by Herbert Carr, Darbyshire Jones and Astrid Yden, with Henry Bird as accompanist; Hubert Fryer in a piano recital at Queen's Hall; Adolf Rebner's second recital, the program being devoted entirely to Brahms, with Richard Epstein at the piano; Dorothy Moggridge in a piano recital, when the three Misses Eyre (who have recently given their own recital) were heard in a number of trios; the Walenn String Quartet at their first concert; Herbert Fryer in a piano recital at Queen's Hall; Thomas Dunhill in the first of three British chamber music recitals, his program being devoted to the younger school of composers, assisted by Mr. Holbrooke, the Saunders Quartet and G. Yates, with Phyllis Lett as vocalist; the Misses Nora and Frederica Conway as reciter and singer; Stanley Adams and Carrie Fraser in song recital, assisted by Miss Haysack, Madame Oswald and Elsa Bignardi; Etelka Emerson in a song recital, assisted by Irene Asdaile and Loni Risby; Hirwen Jones in a song recital, a Schubert group being sung in English; a recital by pupils of George Menges, the ensemble of forty violins being one of the features of the program; James Henry Peter in a chamber concert; the Misses Ellen Turner and Eva O'Neill, assisted by Richard Temple and Mrs. D. C. Murray in a song and recitation recital; Helen Mar in recitations, when May Leslie Stuart, daughter of the composer, and a pupil of Frank Haskell took part, as well as Bispham and Margaret Cooper; Dalhousie Young in a piano recital, the vocalists being Evangeline Florence, Gregory Hast and Leonard Sickert; a concert by the South Hampstead Orchestra, conducted by Mrs. Julian Marshall, with Tilly Koenen and May Mukle as soloists; a concert by Frank Lambert and Tailleux Andrews, when Marie Tempest and Margaret Cooper assisted and Archy Rosenthal played some piano solos; a vocal recital by Jessie Huddleston and Cecily Gray; vocal recital by Ethel and Mary Williams, with Abbas Winifred Williams and Mr. Craxton assisting.

Lockhart Pupils' Recital.

Mary L. Lockhart, who has charge of the Frederic Mariner studios, at 37 West Ninety-second street, during Mariner's absence in Maine, recently presented pupils from her own classes in an interesting recital. The names of the young pianists follow: Amber Smith, Irene Allardie, Clara Ward, Helen Tichenor, Helen McLaughlin, Thomas Dorward, Constance Hoar, Marjorie Lockhart, Allen Hingworth, Bertha Titus, Saidee Barney, Emma Erb, Emily Hingworth, Miss Oakley and Miss Watson.

The concerted numbers, which were unusually well played, included: "Evening Song," Virgil, performed by Amber Smith and Miss Lockhart; "Morceaux Mélodieux," Gurlitt, played by Master Dorward and Miss Lockhart; "Moment Musical," Schubert, performed by Marjorie Lockhart, Constance Hoar, Helen Tichenor and Helen McLaughlin; first movement sonata "Pathétique," Beethoven, Miss Barney and Miss Lockhart; ballet music from "King Maudred," Reinecke, played by the Misses Lockhart, Barney, Watson and Oakley.

The other numbers were from the compositions of Ravina, Guilman, Chopin, Bergmuller, Mendelssohn, Henselt, MacDowell, Schmolli and Mildeberg.

Emily Blanche Allen, violinist, added two numbers, a mazurka, by Musin, and "Humoresque," by Dvorak.

The new building for the Stuttgart Opera will not be begun until 1909. No site has been chosen as yet.

NATIONAL FEDERATION

OF MUSICAL CLUBS.

The Matinee Musicale, of Indianapolis, has enjoyed delightful programs all the season, and with few exceptions the members have filled their parts on the program. The artists' recitals were given, first on president's day, by Grace Hamilton Morey, pianist; the next was a violin recital by Johannes Miersch, of Indianapolis; then came an exceptional artist, Elsa Reugger, the noted Belgian cellist, and the fourth and last concert was given with Jessica DeWolf, soprano, of Minneapolis. Miss Reugger and Mrs. DeWolf charmed their audience with artistic music.

One program was given by students. Genevieve Wiley, of the Institute for the Blind, appeared on this program. She played toccata of Paradies so remarkably well that she was vociferously applauded, and finally played a number by Chaminade. The little girl, though totally blind, has great talent and created a furore among musicians. A program is given the day before Thanksgiving, when the concert is open to the public and the door receipts are given to charity. This was a very successful day this season.

The Musicale has taken up a special work in connection with music director in public schools and has presented three programs before several hundred school children. These concerts are in the line of musical education for children. A great number of the leading musicians of society appear on these programs. The last concert of the year is a request program, being furnished upon request of several members of the society.

Mrs. A. M. Robertson, who was recently elected vice president of the Middle Section, N. F. M. C., has been president of the Matinee Musicale for the past twenty years.

N. N. O.

Reviewers Favor Wesley Mills' Book.

Wesley Mills, whose work, "Voice Production," has been mentioned in THE MUSICAL COURIER, has received many more favorable reviews. The following extracts will show that the reviewers look with marked favor on Dr. Mills' book:

Dr. Wesley Mills' elaborate treatise on "Voice Production in Singing and Speaking," just published by the J. B. Lippincott Company, presents in a complete volume the results of many years of close study of a much debated question. The writer, an expert laryngologist and lecturer on vocal physiology at McGill University, has collated in this work a vast amount of practical information usually found only by extended research through great libraries.—North American, Philadelphia.

"Voice Production" is based on a life study of the voice, and has grown out of the conviction that all teaching and learning in voice culture, whether for singing or speaking, should as far as possible rest on a scientific foundation. The author has tried to keep in mind the real needs of the practical voice user, and the result is a volume that may be read with real benefit.—Times-Star, Cincinnati.

This substantial volume is for the benefit of professional singers and speakers, and those desiring to become such. Dr. Mills is troubled by the poor quality of the singing and speaking voice of today, especially among Americans. After more than twenty years' experience as a teacher and physician he is convinced that the difficulty is the result of bad training, due to lack of knowledge of scientific principles. His treatise, based on such principles, is carefully gotten up, profusely illustrated in order to show the various organs concerned in voice production, each chapter is summarized, and where necessary, carefully chosen exercises are given. The result of the book ought to be most helpful.—Mil. (Wis.) Liv. Church.

The author's treatment of the general subject of voice culture is very comprehensive and he is at pains to make clear the scientific basis on which his advice rests. The discussion is eminently practical. The volume is fully illustrated.—Newark Evening News.

Professor Mills provides in his book a great deal of physiological information that will interest teachers and students of singing, and illustrates it with diagrams.—New York Sun.

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CABLE AND TELEGRAM ADDRESS, "DELMARHEIDE."
PARIS, JUNE 10, 1907.

"Fortunio," a new opera, described as a "comédie musicale" in five acts, after "Le Chandelier" of Alfred de Musset, book by G. A. de Caillavet and Robert de Flers, with music by André Messager, had its première at the Opéra-Comique on Wednesday last, the 5th inst. This new work is a pretty musical comedy, with lively and agreeable music—full of promise for its continued success. If there is a subject which ought to tempt a musician, it is surely that of the "Chandelier," especially if the musician, like M. Messager, possesses gifts of elegance and clearness, and if, with the technic of his art, he has also emotion and finesse. But to transform the "Chandelier" into a musical comedy, a learned man and a man accustomed to write for the stage was necessary—one who respects an illustrious author, and who understands the requirements of music.

The first tableau, a sort of prologue, shows us the meeting between Clavaroché and Jacqueline, between Maître André, the notary and Fortunio. It takes place in the country on a Sunday—and it is in the eighteenth century. The second tableau: the surprise of Clavaroché in Jacqueline's room, he advises his mistress to choose the chandelier. Jacqueline receives the deputation of the clerks and keeps Fortunio, to whom she offers her friendship. Third tableau: In the garden—Fortunio sings his song in the presence of Jacqueline, Clavaroché and Maître André. A love scene between Fortunio and Jacqueline, then enter the latter and Clavaroché. Fortunio, hidden, discovers the truth. Fourth tableau: Maître André, warned, lays a snare. Clavaroché orders Jacqueline to write to Fortunio in order to catch her. Fifth tableau: Fortunio comes to the rendezvous; his grief delights Jacqueline, who hides him; Clavaroché and Maître André, abashed, come to confess their wrongs.

M. Messager's music is bright, lively, spirited, but the composer of "Veronique" and of the "Petites Michu" seems to have been afraid of being accused of writing an operetta, hence in "Fortunio" the musical ideas are not so frank, so happy, as his generally are—the rhythms are not so clever. The piece is

extremely long; the first and second acts are by far the most interesting.

M. Messager is a musician who enjoys a unique prestige; he has written fantastic works such as "Isoline" and droll and sentimental ones like "Veronique," and nevertheless he is esteemed and admired by all those whom the musical world reckons among the most distinguished—the most eminent. It is because he has always remained the man of his art, the musician by temperament, that he is an exceptional technician, alive to the rarest, to the newest emotions, and that, notwithstanding the apparent frivolity of certain of his works, one always feels in his compositions the hand of a master and of an artist. "Fortunio" is poetic, fresh and youthful. There are pages of lively movement like the first act, others where poetry flows simply without an effort and without any shock—the charm of an exquisite orchestra, for instance, the peroration of the third act; finally others in which the picturesque of biting and witty couplets surprises the attention, commands it, and makes one feel joyful.

When M. Messager, who conducted his own work, appeared at the desk, the whole audience acclaimed him, and even the orchestra, having found again their former chief, made him an ovation. The decoration, the lighting, the costumes, the grouping, in short the entire production of "Fortunio," was equal to the traditional standard maintained at the Opéra-Comique.



ANDRÉ MESSAGER.

A gala concert was given on the evening of the 4th inst. at the Opera House, for the benefit of the fund to erect a monument to Beethoven's memory in Paris. The chief feature of the program was Beethoven's "Ninth" or choral symphony under direction of M. Saint-Saëns.

On the same evening a concert was given at the Salle Erard by Henry Danvers, in aid of the Edward MacDowell Fund. Undoubtedly this concert suffered in consequence of the Beethoven "Festival" coming on the same date, for the same people could not be in two places at the same time, and the Opera House concert, with orchestra, chorus and renowned solo talent, proved to be the more potent attraction. On the same evening, too, Olga Nethersole and her English company were playing at the Théâtre Sarah Bernhardt, tempting many of the English and American colony to forsake any concert.

Mr. Danvers offered a program largely made up of the compositions of Edward MacDowell and the late Benjamin Godard, among the participating artists being Mlle. Magdeleine Godard, the violinist and sister of the composer. Other assisting artists besides Mr. Danvers at the piano were Mme. Mellot-Joubert, soprano; Mlle. Juliette Dantin, violinist; Harold Butler, basso; MM. Gaston Marchet, viola; Georges Pelet, cello, and Raoul Pickaert, accompanist.

Mary Garden and Charles W. Clark, who had promised their services and whose names were announced on the programs weeks before, did not appear and were replaced by Madame Mellot-Joubert and Mr. Butler.

Mathilde Marchesi gave her annual concert audition (d'élèves) on Saturday afternoon at the Salle Hoche. The program consisted of some thirty song numbers, followed by scenes from half a dozen operas of Verdi, "Le Trouvère," "Il Trovatore"; Rossini, "Barbier de Séville"; Puccini, "La Vie de Bohème"; Massenet, "Werther"; Gounod, "Roméo et Juliette"; Verdi, "Aida," with M. F. Ponsot at the piano. The pupil singers enjoyed the valuable assistance of several artists from the Opéra.

Mlle. Felissa, a little English lady, displayed a very sweet and sympathetic voice, not large, but of charming quality. Others deserving of special mention for voice quality or excellence in singing were Mlles. Ludmilla Sigrist, Dorothy James, Irène Ainsley (rich contralto), Dorothy and Sibyl Tancredi, Julie Visseaux, Marguerite Claire, etc.

Jane Henriquez, pupil of M. and Mme. Jules Chevallier, at whose recent mise-en-scène audition she reaped merited applause and who is a member of the Opéra Comique, singing "Mignon" and "La Vie de Bohème," has just been secured by the new management for the Paris Grand Opéra next year.

Emma Calvé has been awarded a decoration, without any of the trouble that occurred over the proposal to give Sara Bernhardt the red ribbon. A French contemporary says that the prima donna now possesses a gold medal bestowed upon her at the Rodez Agricultural Show, for having carried out various improvements on her property at Cabrières, such as increasing the water supply, putting up farm buildings and making roads.

Although no announcement has been made as yet, I happen to know (from an authentic source) that the beautiful singer Jane Noria,

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of the Paris Opéra, and Signor G. P. Centanini, a chef-d'orchestre, formerly attached to the Scala at Milan, are now engaged to be married.

In the Church of Santa Croce, Florence, the Sainte-Florentine Pantheon, a monument to Josue Carducci has been set up. It stands near that of Dante.

On Sunday evening Mr. and Mrs. King Clark entertained at dinner (one of their famous "chafing dish" sort), a party of twenty-two Clark pupils, among whom were half a dozen tenor singers. These Lohengrins, Tristans, Fausts and Romeos were accompanied by fair Elsas, Isoldes, Marguerites and Juliettes, associated with those of lofty and sky scraping proclivities and with others of medium or bass character. After the repast an informal program of music was enjoyed, followed by dancing, musical guessing contests (with prizes), that were very interesting, all sorts of mirth provoking games that caused side splitting hilarity and diaphragm exercise—the whole affair being delightfully free from any formality. DELMA.

Drama Day at the P. W. L.

The Professional Woman's League, under the chairmanship of Regina Weil, held its "Drama Day" June 17, at 108 West Fifty-fourth street. The guest of honor was the famous pantomimist, Pilar-Morin, who won a rousing ovation for her performance of a dramatic monologue, called "The Actress." Other features received with exceptional enthusiasm were Henri Weil's piano playing in some soulful compositions of his own, Jennie C. Wilder's monologue, and Regina Weil's recitation, "Wounded." Altogether, the afternoon was unusually enjoyable.

Ganz Leaves.

Rudolph Ganz, the pianist, sailed for Europe last Thursday on the Lorraine. He will spend a week or so in Paris and the balance of the summer in Switzerland.

ADOLF GLOSE'S CAREER.

Although the name indicates his German ancestry, Adolf Glosé is an American by birth and education, and he desires no other nationality. The career of this pian-



ADOLF GLOSE.

ist, accompanist and thoroughly educated musician, began in boyhood, and from the first attracted the notice of refined and discriminating audiences. For more than a

quarter of a century Mr. Glasé has distinguished himself through the art that is beautiful and enduring rather than flamboyant and transitory. Any one who has listened to his limpid singing tone recalls a pianist who makes the instrument a thing to be enjoyed and longed for. Either as soloist, or in the difficult work of accompanying singers, violinists, etc., he has always revealed the qualities that are valued by the knowing and by those gifted with the acute ear in listening to music.

Mr. Glosé was born in Boston, Mass. He studied with American masters and in American schools, and it may be said, has won all his triumphs in this country.

As accompanist for the Clara Louise Kellogg Company for four seasons, and later with the New York Ballad Company, as solo pianist, he has crossed and recrossed the United States several times.

During all these years Mr. Glosé has been a reader of THE MUSICAL COURIER. He was one of the first advertisers and subscribers, a quarter of a century ago.

Mr. Glosé's father was a noted piano maker of Hamburg, Germany, and there are yet a number of Glosé pianos in existence.

The talented daughter of Adolf Glosé, Augusta Glosé, now Mrs. Leeds, will be remembered by thousands for her charming musical impersonations. Mrs. Glosé is also an accomplished musician, and has been in all matters a wise counsellor to her husband and daughter.

Robitschek's new opera, "Ahasver's Ende," will have its first performance at the Prague Opera.

Poldini's "The Vagabond and the Princess" was given with extraordinary success at the Breslau Opera.

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MILAN.

MILAN, JUNE 13, 1907.

Giordano has taken up his abode with his family at Barenò on Lake Major. He is giving the finishing touches to his new opera, "Marcella."

Norah Power, a very pleasing mezzo soprano, who has studied with Madame Hastreiter, leaves for London shortly to fill several public and private engagements there.

A concert for the benefit of the Verdi Home for Aged Musicians was given May 30 at the Teatro Manzoni.

Puccini, who was in town for a short stay, still talks about his American success with enthusiasm. He is quite proud that his operas had the greatest number of performances.

Puccini's "Madam Butterfly" and "Tosca" will be given next season at the Costanzi of Rome. Farneti will be Butterfly.

An absolute novelty for Italy will be an opera by Tschai-kowsky, entitled "Jolanda," to be given during the fall season at the Comunale of Bologna. Besides "Salome" and "Falstaff," there will also be produced "Lohengrin," "Maestri Cantori" and Massenet's "Ariani."

At the last moment it has been decided that Ciléa will have his "Gloria" ready for the carnival season at the Costanzi in Rome. "Othello" and "Prophet" will also be

sung, and the tenor Paoli has been expressly engaged for these roles.

At Reggio Emilia, a very disorderly and tumultuous demonstration was made against the manager, impresario and the Commission because they insisted on presenting a tenor whom the public did not find to its taste in "Traviata." The police had to interfere and the house was emptied by sheer force.

In Rome, the Orchestra Municipale, for a Sunday popular concert, gave an entire program of Wagner!

Leoncavallo is an indefatigable worker. Having received a commission from the French editor, Choudens,



CARUSO EN VOYAGE.

for a new opera to be ready this month, he declares he will hand it over at the time stated. The opera is entitled "Maja," is in three acts, and will be given for the first time at the Casino of Monte Carlo. Leoncavallo did not abandon his "Camicia Rossa," which will see its first performance at the Opera of Nice.

A memorial bronze slab in Renaissance style has been put on the wall of a palace in Rome where Benvenuto Cellini did some of his best work.

Music in Milan? Not one note at present. D. P.

Heinrich Hammer in Montvale.

Heinrich Hammer, the conductor and composer, is a guest at "The Clymbers," in beautiful Montvale, N. J. Mr. Hammer is among those who have been mentioned as candidates for musical director of the Philadelphia Orchestra. He has been in this country since April, and during that time has received requisitions for scores and libretti from New York managers.

A recent issue of the Berlin Cosmopolitan contained an article from the pen of Dr. Rodenrich von Mojsisovics, of Vienna, on the influence of German music in Göteborg, Sweden, where Mr. Hammer formerly conducted the symphony orchestra. The learned writer is most complimentary to Mr. Hammer, especially commending his programs.

Torriani's Widow Dead.

Aimée Torriani, widow of Angelo Torriani, died at her home in Oceanic, N. J., June 19. Madame Torriani, who was seventy-seven years old, survived her distinguished husband by nearly three decades. In the late 50's and early 60's the late Angelo Torriani was renowned as a teacher of singing in New York. Later he taught in the South. Many artists who won fame and fortune on the operatic stage were trained by Torriani. Two sons followed their father's profession.

New Faculty for Wichita College of Music.

The Wichita, Kan., College of Music, of which Theodore Lindberg is musical director, has engaged Simon Buckhalter, of Vienna and New York, as head of the piano department. Reno Meyers, organist and pianist, of Cincinnati; Cora Palmer, a mezzo soprano, from Berlin, and Agnes Leist-Beebe, a voice teacher from the Middle West, are other new members of the faculty.

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KARL KLEIN, THE VIOLIN VIRTUOSO.

Karl Klein, the young violinist, after two years of remarkable successes in the great musical cities of Germany, England and Austria, will return to the United States next November for an extended tour through this country and Canada. The booking for this tournee already has begun and many engagements have been closed.

Young Klein not only received exceptionally fine critiques from the most eminent of the European music critics, such as Max Kalbeck, Ludwig Karpach, Dr. Niemann, Dr. Bienenfeld, but was the recipient of the most glowing eulogium from that "king of violinists," August Wilhelmj, and was extolled in equally high terms by the distinguished pedagogue, Grün.

The following short biographical sketch appeared in London Violin Times, of November, 1905:

"Karl Klein was born on December 13, 1886, in New York, where he received his instruction on the violin from Ovide Musin, the Belgian violin virtuoso, and Eugene Boegner, formerly concertmaster of the Metropolitan Opera House. As a lad of thirteen years he had played at the Kaltenborn Orchestra Concerts concertos of Viotti, Mendelssohn and Wieniawski with immense success. The most important papers like the New York Tribune, Times, Staats-Zeitung, dedicated long articles and called attention to the unusual talent of this young artist.

"He owed it to his musical parentage (his father being the well known composer, Bruno Oscar Klein, and his mother a fine pianist) that he was not sent through the concert halls of the world as a "wunderkind," but rather to that sterling artist, Arno Hilf, at the Leipzig Conservatory for further severe study.

"When he entered there and played for examination, the entire faculty, among them Professors Reinecke and Jadassohn, were profuse with their praises and predicted a great future for him.

"After finishing his studies at that institution he became a pupil of the great Eugen Ysaye, under whose inspiring guidance he studied for three seasons almost his entire repertory.

"Young Klein combines with a wonderful technic that knows of no difficulties, absolute purity of intonation and a fiery temperament. His style is broad, his tone unusually great. All the best modern concertos, as those of Brahms, Tchaikowsky, Sinding, Lalo, are with the older ones in his repertory, while his selection of fantasies and pieces is very large."

Since the above article was published Karl Klein has greatly developed under the tutelage of Wilhelmj, who taught him the correct interpretation of the Beethoven concerto and the concertos of Paganini, besides many other of the great works of the violin, classic and modern. Wilhelmj, who prophesies a great future for young Klein, presented him with his photograph, bearing this inscription:

"To Karl the Great, in remembrance of his friend and colleague, August Wilhelmj."

The triumphs which young Klein won in London are described in the following notices, taken from the leading newspapers of that city:

Although the name of musical executive genius is legion nowadays, when almost every practical musician possesses a command of technic undreamt of except by the very elect five-and-twenty years ago, it is not often that two such fine examples of contemporary ability as Richard Buhlig and Karl Klein possess are heard on one and the same day. Both these musicians are, it is understood, of American nationality, and both gave concerts on Tuesday, the former at Aeolian Hall in the afternoon, the latter in the Queen's Hall in the evening. * * * Of Mr. Klein there

can be no two opinions, to judge by his first performance. He is young and exuberant, and his playing is full of the exuberance of youth, and as the works chosen for his first appearance here were Tchaikowsky's concerto, Lalo's "Symphonie Espagnole," Bach's so-called "Air," in Wilhelmj's transcription, and Wieniawski's Polonaise, there was no reason why this quality should not be paramount. Mr. Klein has a fine broad and round tone, a splendid technic and a rare warmth of style, and all of these, combined with his splendid freedom and infectious high spirits, make him an extremely interesting violinist. In fact, his manliness, even in Bach's "Air," which so often is made mawkish, and in the lovely "Canzonetta," from Tchaikowsky's concerto, was superb, and Mr. Klein quite carried his large audience away with him, and made a genuinely successful first appearance here. This in itself is something of a triumph, seeing that London has been almost overdone with "new" violinists these twelve months past. Mr. Klein, too, is to give a general recital, when a still better opportunity of judging his versatility will be afforded. Meanwhile it is enough to add that he was very finely supported by the Queen's Hall Orchestra, under Henry Wood's conductorship.—The Times.

Karl Klein, a son of Bruno Oscar Klein, the well-known New York musician, made an extremely successful first appearance in London on the 14th of November, when he gave a very pleasant concert in the Queen's Hall in conjunction with the Queen's Hall Orchestra, under the direction of Henry J. Wood. He played Lalo's "Symphonie Espagnole," Tchaikowsky's concerto, the so-called "Air" by Bach, in Wilhelmj's arrangement, and Wieniawski's "Polonaise Brillante." His tone is good if not of enormous power, his technique is admirably clean and neat, and his style is finely finished, and though he plays with much temperament and splendid enthusiasm there is never anywhere a trace of sentimentality. I shall be very glad to hear this young artist again at his recital on December 11.—The Strad.

The new comer, Karl Klein, did not disappoint his patrons, and from the very moment he set his foot on the platform he at once roused first their confidence, then their attention, and finally their sympathy and boundless enthusiasm as the last few chords brought Tchaikowsky's beautiful concerto, op. 35, to a close. Again and again our young "Wunderkind," dressed in long trousers and evening coat, had to come forward and bow his acknowledgment to a lustily cheering crowd that filled Queen's Hall from top to floor. The technical difficulties of the concerto are immense, yet I have never yet heard them overcome with such consummate technical skill and such beauty of tone, which at once stamped the new comer an artist of the purest water. The opening and closing movements of the work were dashed off with dazzling brilliancy hardly to be surpassed by any violinist now before the public. Difficulties of every possible description seemed to disappear under the magic bow and fingers of the new claimant to future fame and let us hope fortune as well!—The Violin Times.

The eminent critic of the Neues Wiener Tageblatt, Max Kalbeck, writes as follows about Mr. Klein:

Singing, beautiful singing, we at last heard once more in another hall, and by Karl Klein, who is no singer, but a violinist. Mr. Klein, a son of the distinguished composer, Bruno Oscar Klein of New York, owes his artistic training to the great Ysaye. By the elegance and suppleness of his bowing we recognize this master. But the noble, sonorous tone, capable of the finest shading, is all his own. This is born in him, and proves him in spite of his youth—we believe he is scarcely twenty years of age—a characteristic personality. Mr. Klein played three great works: Bach's concerto in E, the violin concerto of Brahms, and the "Symphonie Espagnole" of Lalo. All three he played with passionate devotion and supreme ability. For the present he seems to be nearer to Lalo than to Brahms, and again nearer to the latter than to Bach. But whatever master he plays Mr. Klein showed himself equal to the technical requirements of his task. Everywhere he showed fine musical feeling, and everywhere the tone of his violin touched the hearts of his agreeably surprised listeners.

And here is the opinion of Dr. E. Bienenfeld, critic of the Neues Wiener Journal:

High above the artists of this category stands a young violinist, Karl Klein, who a few days ago created a most favorable impression. He played Bach's concerto for violin in E major, for string orchestra and organ, and the magnificent concerto of Brahms, which is perhaps the most difficult of all concertos ever composed for violin. In view of the youth of the artist, one is struck by his

maturity of conception and his artistic phrasing, free from all exaggeration. Already, his flawless technic serves him only as a means of reproducing the character of the composition. One may expect great things from this youthful artist, if early success will not keep him from serious work.

Ludwig Karpach, one of the greatest musical authorities in Vienna, writes:

The young man with his pleasing and sympathetic personality, had chosen a very serious program, and that fact alone had aroused interest. He who plays Bach and Brahms concertos is not looking for the cheap laurels of the multitude, but for the recognition of the knowing and understanding. Our public is perhaps the most exacting in the world; excessive in its enthusiasm for a great artistic performance, it is at the same time the coldest and most reserved to presumptuous artists without attainments. When I tell you that Karl Klein, whom no one knew here, roused the enthusiasm of a large audience with his genuine artistic achievement alone, I am giving you at once the signature of the whole evening. That a few of his countrypeople treated the debutant with warmth, of course, means little; it was the great mass of the Vienna public which, with its stormy applause, gave the young artist to understand that he had received a certificate of maturity in this old music center.

Karl Klein, who gave his first concert with orchestra in the big Musik Verein Saal, has every reason to be satisfied with his Vienna success, a success that was well deserved. A disciple of Ysaye, his playing shows at once the strong points of his master. He is first the musician, then the virtuoso. His brilliant technic is merely a means with which to express the thoughts of a Bach or a Brahms. I would lay special stress on his full, round tone, which never leaves the lines of the aesthetic. Klein produces his effects with his warm pulsating heart, with the depths of his poetic soul, and with a natural feeling for art that is all too rare nowadays. It was remarkable that so young a man was equal to the mental requirements of such a classical program. After he had played Bach and Brahms to the great satisfaction of the critics and serious minded of the listeners, he let the virtuoso have his rights, and gave a brilliant rendering of Lalo's "Spanish" symphony, and a Wieniawski polonaise, which was given as an encore.

Vienna will always be glad to see this young American. It may interest you to learn that among those present were the American Ambassador, Mr. Francis, and the first secretary of the Embassy, Mr. Rives; the military attaché, Mr. MacClintock; the American consul, Mr. Rublee, all of these gentlemen being present with their families. Furthermore, I saw the "Ober Hofmeister" of the Kaiser, Prince Rudolph Liechtenstein, and numerous members of the aristocracy.

Balling, the leader of the Carlsruhe Opera, has resigned, owing to illness.

Rostock enjoyed Wagner's "Tristan and Isolde" a few weeks ago.

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TOKIO, May 9, 1907.

Through the National Exposition, which now is going on in Tokio, Japanese musicians were enabled to hold a general meeting and to express their musical thoughts and ideas to one another and extend their friendly relations mutually. The gathering took place May 3 at the Auditorium Hall of the Exposition, M. Tsutsumi, assistant editor of Music, presiding. Three hundred musicians residing in Tokio, eighty from other parts of the country, and thirty representing musical societies and institutes were present. Of all the addresses delivered the most interesting ones were by Mr. Tsutsumi and Mr. Watanabe, president of the Tokio Conservatory of Music.

The Tokio Academy of Piano was opened to the public on April 20, and Baron Kitagaki, a famous composer in Japan, has been made president of the institute. The members of the faculty consist of more than twenty Japanese pianists of prominence.

The Chopin Club, of Kobe, which has been organized by the teachers and amateurs of music in Kobe and its vicinity, gave a concert on May 3 at the Minato Gawa Hall. A large portrait of Chopin was displayed over the stage and the walls on all sides were decorated with biographical facts concerning the composer.

Minister Makino and Vice Minister Sawayanagi, of the Department of Education, opened a Bureau of Investigation into Japanese Native Music, in the Tokio Conservatory of Music, on May 5. The object of the office is to transpose Japanese ancient pieces into Occidental notation, so as to preserve them for the future, and make them useful as references for Japanese composers of the present.

Three experts in Western music, and five in the native product have been appointed directors of the bureau.

S. Saito, a well known organist in Japan, gave a recital of Bach's works for his pupils on April 30, in a beautiful hall, commonly known as "The Grecian Temple," Kanda, Tokio. The numbers played by the organist, were: Toc-



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cata and fugue in D minor; sonata, G minor; prelude, A minor; fantasia, in C; passacaglia, in C minor.

PROF. SHOJI IWAMOTO.

The Stuttgart Conservatory celebrated its fiftieth anniversary last month.

Brussels has formed a strong liking for Strauss' "Salome," which is done there frequently.

MUSIC AT THE SWISS FESTIVAL.

The eighth Swiss Music Festival, held in Lucerne from June 1 to June 4, consisted of the following music:

"The Island Fishers," mood pictures for orchestra, by Pierre Maurice; concert fantasia for violin and orchestra, by Karl Heinrich David, played by Fritz Hirt; "German Mass," for mixed chorus and orchestra, by Peter Fassbaender, two orchestral sketches on Gorki stories, by Gustav Niedermann; aria from the opera "Gudrun," sung by Emilie Klein-Achermann; concerto for cello and orchestra, by Hans Kotscher, played by Willy Treichler; romance for violin and orchestra, by Jaques Ehrhardt, and romance for violin and orchestra, by Eugène Berthoud, both played by Henri Marteau; "Nenie," ode for chorus and orchestra, by Hermann Götz; piano sonata by Adolphe Veuve, played by Josy Schlageter; "Meeresstille," duet for soprano and alto, sung by Elisabeth Sommerhalder and Hermann Wetzel, accompanied at the piano by the composer; quintet for clarinet and strings, by Henri Marteau, played by Richard Mühlfeld and the Meiningen Quartet; four songs by Paul Benner, sung by Johanna Dick; "Er ist's," chorus for female voices and piano, by José Berr, the composer at the piano; songs by Eugène Raymond, sung by Nina Faliero-Dalcroze; waltzes for violin and piano, by Friedrich Hegar, played by A. Zöllner, with Henri Marteau at the piano; "Chansons Rustiques," by Emile Lauber, sung by Madame Debogis-Bohy; piano variations on a Hebrew theme, played by the composer, Emil Frey; five songs for alto, string quartet and harp, by Joseph Lauber, performed by Marie Philippi, the Basle Quartet and Madame Koch; organ fantasia, by Otto Barblan, played by Herr Nicolai; motets for tenor solo, four female voices, mixed chorus, organ, by Paul Fehrmann, performed by E. Sandreuter, Mmes. Dick, Vonwyl, Fassbaender and Ludin, and F. J. Breitenbach at the organ; sonata for violin alone, by Peter Fassbaender, played by Robert Pollak; two movements from a quartet by Karl Hess, played by the Basle Quartet; "Twenty-third Psalm," for mixed chorus, by Otto Barblan; double fugue for organ, by Friedrich Klose, played by A. Hamn.

Various meetings took place between and after the concerts, and a banquet on June 3 and excursion on June 4 closed the successful celebration.

Temple Beth-El Gets Schneider.

Andreas Schneider, the baritone, a professional pupil of Anna Lankow, has been engaged as solo baritone in Temple Beth-El, Fifth avenue and Seventy-sixth street.

Among Carlsbad's orchestral novelties last season—novel to Carlsbad—were Strauss' "Heldenleben" and Liszt's "Faust," symphony.

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VLADIMIR DE PACHMANN was due to arrive from Europe today, June 26, on the Caronia. His recent farewell recital in London evoked from Arthur Symonds the aphorism that De Pachmann is "the Verlaine or Whistler of the piano."

THE definition of "musician" is given in one of the standard English dictionaries as follows: "One who practices music." There is a young lady in the flat above ours who practices music from morning till night, but we are willing to take an oath that she is no musician.

LATE Munich MUSICAL COURIER dispatches state that Mottl has not yet secured his release from the Prince Regent of Bavaria. All published reports, therefore, that Mottl is the new head of the Vienna Opera are premature and out of place. Franz Schalk has many supporters in the Austrian capital and may be appointed to the position even in the event of Mottl's availability.

MAHLER seems to be very much the right sort. To a Vienna interviewer he said recently that he recognized Cosima Wagner's moral right to the monopoly of "Parsifal" until 1913, and that he would not conduct it at the Metropolitan or anywhere else until after that time. Apropos, Mahler's contract with the Metropolitan is for one season, from February 1 to April 20, and he will get \$22,000 for the work. That would make him the highest priced conductor ever imported to this country.

PRIVATE advices from Berlin bring the information that Richard Strauss' state of health is giving cause for serious alarm to his immediate entourage. A recent medical examination revealed pronounced heart trouble, and strict measures have been found necessary to prevent the malady from becoming acute. In the case of a man who is as incessantly active as Strauss, and smokes as much as he does, a derangement of the heart function is a particularly serious affliction, and it remains to be seen whether he can bring himself to a radical change in his habits and mode of living. In his youth Strauss suffered from weak lungs and was compelled several winters to seek relief in Oriental and Southern climes. He now is taking a cure at Bad Nauheim.

A RECENT visitor to Salzburg calls our attention to the great havoc that would result if the Mozart Museum caught fire. Among its treasures are, for instance, the best portraits of Mozart, rare letters written by him and by his father, original musical manuscripts, etc. The museum is absolutely devoid of any protective appliances, and, worst of all, in the same building are other suites of rooms, rented out to small families rich in children. All the priceless and unique Mozart treasures would be irretrievably lost in case of fire. THE MUSICAL COURIER correspondent suggests that a number of fireproof folding bags be in readiness at all times at the museum, so that in case of fire the valuable material may be quickly carried away or lowered through the windows.

THE Milan letter in THE MUSICAL COURIER of this issue contains two items of more than usual interest. One refers to a popular concert in Rome given by the municipal orchestra, at which the program was made up exclusively of Wagner numbers. Wagner popular in a country which led all others a few years ago in sound detestation of his music! Thus do time and tide work ceaseless changes. The second paragraph that calls for comment is the one telling of an incident in a small Italian town, where the public protested so energetically against an incompetent tenor whom the management tried to force upon them that the performance was broken up there and then. That method of procedure

should serve as a hint to those New York opera goers who last season expressed such vehement private disapprobation of Rousselière and Cavalieri, two singers at the Metropolitan. To the extreme annoyance of the persons aforementioned, the two artists were re-engaged for the coming winter. A public protest or two of the kind told about in the Milan letter might have proved an efficient deterrent. There is no reason on earth why auditors who have paid for their tickets should not express their honest displeasure when it is aroused. A shopkeeper is soon made to feel his patron's anger when the goods are poor value or fall below the promises made. An operatic manager is no different from a shopkeeper. Neither should be allowed to get something for nothing. It is a wrong commercial principle. Art does not enter into the discussion. This is not Italy.

A POINT FOR CHURCHMEN.

To The Musical Courier:

Will you permit me to suggest an amendment to the accepted text of the great aria in Handel's "Messiah," "I Know that My Redeemer Liveth"? In fact, there are two amendments that should be made if it is to conform to the meaning of the original Hebrew. The word "Redeemer" is not at all representative of what the author of the Book of Job meant.

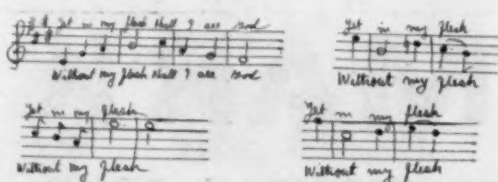
The best English word is "Vindicator," and in the translation by the Rev. George R. Noyes, D.D., formerly of Harvard University, it is so translated. However, Vindicator could not be substituted for Redeemer without doing violence to the musical phrase, and hence it is hardly worth while. Professor Cheyne, of Oxford, translates it "Avenger." That would fit the music.

But the case is quite different when we come to consider the lines, "And though worms destroy this body, yet in my flesh shall I see God," for this translation is a direct contradiction of the meaning of the original text, made at a time when it seemed desirable to force the Book of Job to testify in favor of the Church doctrine of the resurrection of the body. The St. James or "authorized" version reads, Job 19:26: "And though after my skin worms destroy this body, yet in my flesh shall I see God." The words in italics were introduced by the translators in an effort to "make sense," and they do not occur in the Hebrew original. So we are bereft of both worms and body! The Revised English version reads as follows:

"And after my skin hath been thus destroyed,
Yet from my flesh shall I see God."

In the margin the word "without" is printed as an alternative, although the translators knew very well that "from" was a mistranslation with a deceptive meaning. Dr. Noyes translates the verse: "And though with my skin this body be wasted away, yet without my flesh shall I see God." The American revisers translated the line, "Then without my flesh shall I see God."

The music of the phrase admits of a correct rendering, as will appear from the adaptations given below showing how the correct meaning can be brought out each and every time the line occurs:



What have the clergy to say to these changes? Will they permit the "revised" version to be sung in their churches?
HOMER MOORE.



Another county has been heard from. Missouri, long celebrated in song and story for its incredibility, sends this:

"To Variations:

"I have just seen your items in THE MUSICAL COURIER of May 29 and June 5, concerning Carlotta Patti. You seem to be getting this ancient history piecemeal and crooked—like much other ancient history.

"In Philadelphia, in the winter of 1855-56, was given a course of twelve lectures and concerts in some music hall whose name I do not recall. Among the lecturers were Henry Ward Beecher and Rev. Dr. Chapin, of New York; and the singers were part of Gottschalk's concert troupe. One of them was Carlotta Patti, who sang 'Comin' Thro' the Rye,' and did it very well indeed. Adelina Patti, then said to be fourteen years of age, was with the troupe, but did not appear on the stage there. If Carlotta had at that time a limp or any other irregularity in her step, I did not notice it; though Mr. L. G. Gottschalk's statement settles that point.

"Of the previous or subsequent journeyings of this troupe I know nothing, but my recollection of the facts I have given is quite positive.

"Now, Mr. Variations, what you will know when we are all done talking is an uncertain quantity; but certainly some other of your readers can and will give us some other information about this early tour of the Gottschalk troupe and the connection with it of the sisters Carlotta and Adelina.

"E. H. GRABILL.

"SPRINGFIELD, Mo., June 20, 1907."

This matter is causing a tremendous commotion in the musical world. Three letters on the subject now have been received, and if another one arrives there will be four in all.

From out of the factory smoke of Manchester, England, come these decidedly piquant musical definitions, said to be taken from various examination papers at a conservatory in that city:

Abandon—Give it up.

A capella—With your hat on.

A mezzo voce—A middling kind of voice.

Moto—Bad spelling for motor; means go very fast.

Lunga pausa—Stop to cough and think.

Mosso—French word for Sir.

Morceaux—French word for gentlemen.

Tosto—The composer of a lot of ripping songs, including "Good-by."

Senza—With intelligence.

Poco F—Poke the F hard.

Obbligato—Obliged.

Obbligatissimo—Much obliged.

Grave—Applied to funeral march.

Con grazia—No scratching with the finger nails.

Con gusto—This means play it like the March wind.

Con celeri—Literally, with celeri. It is also the name of a restaurant keeper.

Coda—A good kind of camera for snapshots.

Cadenza—The name of another popular writer of Italian songs.

Scherzo—A skirt dance, and must be played quickly.

Negligente—Never mind about this passage.

Marcato—My cat—used in songs for children.

Bravura—This is when you've finished, and the audience yells Bravo!

These have been sent to Manchester by THE MUSICAL COURIER to be answered:

Does the French musical expression, "demi-quart de soupir" mean "half a quart for supper"?

Is the sourdine which violinists use the same kind that makes a delectable dish when grilled and served on toast?

Should a Gladstone bag or a plain portamento be used for summer trips?

What kind of nuts are used in the making of saltarellos?

When a critic attacks the subject of a fugue, could that be referred to as "roast dux"?

What kind of suspension is it when a pupil suspends payment on lessons received?

What is the Stuttgart pitch, and why is it not used by our American baseball clubs?

Explain the lyre. What makes him do it?

Name some other tonic beside Dubonnet?

In a three-quarter violin what is the rest?

When Ysaye goes fishing does he use a sympathetic string?

Is the bite of the spinet deadly?

Should ristreto be eaten with a fork or a spoon?

Do you reed much?

Has your home Pandean pipes or sanitary plumbing?

How many horse-power is the Panorgue?

Do you lie on the solfa after practicing?

Is "Siegfried" a Mimodrama?

How often do you have your nails manichorded?

When a woman plays the organ could you call that manual exercise?

Who built the Kyrie and is she a centerboard yacht or single barreled?

What are you more afraid of, a cornet-à-pistol or infinite canon?

When a boy, what was your favorite key, and did your father ever take it away from you for staying out too late?

Do you care for the large forms? Name some actresses who represent your taste in that line.

How many bars are there in a drinking song?

What kind of a study is doxology?

What part of the vocal apparatus is the dithyramb?

Has your motor car an auto-harp?

And this is the place for that joke from the Cleveland Leader:

"What became of Nineveh?" asked the Sunday school teacher.

"It was destroyed," said Johnny promptly.

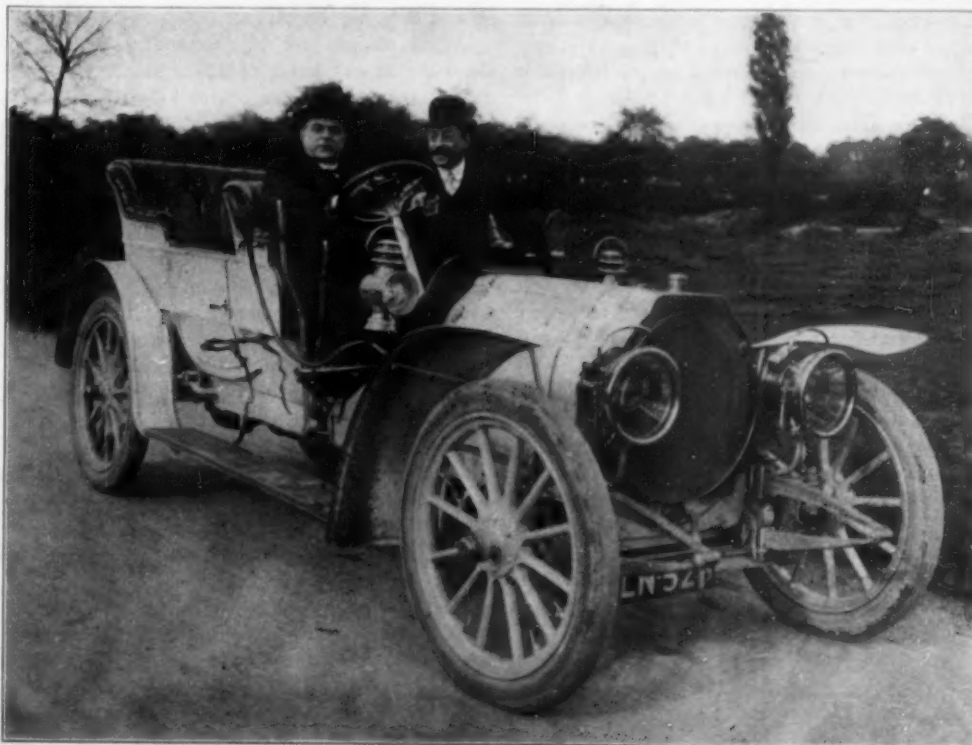
"And what became of Tyre?"

"Punctured."

THE Sydney (Australia) Bulletin also has a music critic, and this is what he wrote about an organ recital given there by Edwin Lemare, formerly of Pittsburgh:

"He sits down in front of the keyboard, and at once there is a might rushing tidal wave of sound. Edwin, with the curly moustache, stands beside it—turns it with one hand from one ocean into another; pats it smooth; puts a white, fat palm on it, and squashes it flat and still; lifts it up with two fingers, and wipes the spray off it with a third; gives it a little shove, till all the roaring, screaming, spouting, trumpeting, hooting monsters in creation are rolling along its crest; then suddenly he puts a thumb in front of it, and stops it dead, so that one foolish little bird in a rose garden may begin to twitter. Then Edwin, with the same plump, placid face, drops the tidal wave down into a gulf of silence, and you go away to consider what a fearsome monster the organ is, and how many things might happen if it broke loose and ran amuck, with torn music hanging from its jaws and a froth of wild sound dripping from its mouth."

Henry T. Finck, in the Evening Post of June 22: "Beethoven had a terribly keen sense of the money value of his compositions, yet he would have laughed at the idea that the MS. of one of his sonatas for piano and violin (in G major, op. 96) would be advertised for sale some day for more than \$10,000 (42,500 marks). The Leipzig firm which offered it has sold it for that price to Commendatore Leo S. Olschi, of Florence. A good deal of soreness has been caused among the Germans by this sale, but they had as good a chance to bid as that Italian." Germany can even up matters by buying the original manuscript of Wagner's "Das Liebesmahl der Apostel," which Karl W. Hiersemann, of Leipzig, has just offered for sale at \$5,125 (12,500 marks).



PACHMANN ON HIS "PORTHOS" CAR—ANDANTE CON MOTO(r).

"America is the most critical country in the world and cannot be fooled in matters artistic." So says a musical monthly. We print this not because we believe it, but in the hope that the press of Europe will copy.

A bright correspondent from Ottawa propounds the following question: "Why is the violin held under the chin?" Of course, it could be placed against the small of the back, but the player would then have some difficulty in executing tenths and trills.

Bayreuth-on-the-Hudson is very proud of its new prominence. All the engineers on the New York Central have been instructed to blow the Loki-motif when they pass the place. It is rumored that Siegfried will use Dobb's Ferry for his landing after the journey down the American Rhine. Albany is to change its name to Alberich, Rhinecliff to Rhinegold, and nothing but Wagner cars will be used on the West Shore Railroad. The only River dwellers who remain unmoved are the residents of Walhalla, situated on a tributary of the Hudson. They say they don't give a Croton Dam for all the musical muss.

Oscar Manhattan and Heinrich Metropolitan report the European operatic bourse as follows: Tenors and sopranos, high; contraltos, low; prima donnas, declining; conductors, firm—all except Siegfried Wagner, who is below Pa.

LEONARD LIEBLING.

A "SALOME" SERMON.

In Paris the feuilletonists are still busy with the "Salome" topic. The following, from Gil Blas, contains some interesting observations, typically Parisian. Pierre Mortier is the author, and he calls his skit: "The Paris of 'Lohengrin' and the Paris of 'Salome'":

"These performances of 'Salome,' which drove all Paris wild and to the Chatelet, would justify a philosopher in making them a subject for his bitter and cynical meditations. Without wishing to belittle the talent or the person of Richard Strauss—who, though he be still living, all the world seems eager to place on a pedestal of such gigantic dimensions—I beg to suggest that the immense triumph which was organized for him here, and the halloos and huzzas with which his invasion of Paris was greeted, are entirely out of place and very much exaggerated.

"Far be it from me to become vicious, nor shall I forget that Richard Strauss at present is our guest. I will even applaud with all my heart this piece of work, whose merits alone I have no doubt would never have won it the recognition it has received. Sceptic chronicler that I am, I shall merely try to present some amusing points that I have gathered in connection with the whole remarkable affair.

"What did I like about 'Salome'? To begin with, the evolution in our morals which she has brought about. One need not be Methuselah to remember the turmoils and scandals the first representations of 'Lohengrin' awakened. Though entitling himself 'Richard II,' with a modesty to which not enough homage can be rendered, this monarch does not feel it beneath his dignity to dart at each performance from his music stand to the stage, in order to bow to the surprised audience.

"In spite of the name of Richard, the composer of 'Salome' cannot begin to enter into comparison with that other and immortal Richard to whom humanity is indebted for so many grandiose masterpieces.

"When one recalls the mob's fury at the first Paris 'Lohengrin' production, the manifestations of the League of Patriots and the organized cabals, one has good reason to smile, seeing this very Paris wildly cheering 'Salome,' while in the parquet one

may perceive Marcel Habert, the influential vice president of the League, giving the signal for applause! The world changes, revolves, forgets. This is the only consolation we have in comparing the past with the present.

"What did I enjoy at 'Salome'? Among other things, the edifying conversation I had with my neighbor in the orchestra, a worthy fellow who accentuated with loud 'bravas' the delight the performance afforded him. He was of confident and solid appearance and his exterior denoted unmistakable opulence. He began: 'Nothing gave me more pleasure than the performance this evening. As you see me, monsieur, I am today chef de cuisine of a fairly well situated family (nothing extra, you know), and I remember an epoch not very remote, when, for manifesting my patriotism, I was arrested, taken to the police station and incarcerated for twenty-four hours. This happened to me at the first production of "Lohengrin." As a French patriot I could not admit that our defeat was to be forgotten so quickly. I showed my dissatisfaction and I had to suffer for it. How wrong I was! Today all the constitutional bodies (the head of the Government himself, in fact) attends the "Salome" performances, and everybody stamps and raves. As for myself, I also have changed. I am now a peaceful citizen, and it seems a dream to me when I think that, at a former occasion, I was considered for an instant a hero and heralded as the "Scullion of 'Lohengrin.'"

"Thus finished the chef de cuisine de 'Salome.'

"What did I like at 'Salome'? It was the sight of the house on the evening of the public dress rehearsal. When the President of the Republic deigned to enter, who do you suppose was the first to salute and receive him? You'd never guess, not if you try again. To make it short, it was Forain—Forain, the fierce detractor of our Republic and of its rulers. Forain—take my word for it.

"What was it I liked at 'Salome'? It was to contemplate the spectators, trembling with anticipatory enthusiasm, cheering from the minute of Strauss' appearance, and before having heard a single note of his music. What also pleased me—and muchly so—was to see, after the last measure, Mrs. Richard Strauss rising from the center of the balcony, where she throned, sending her most ardent and passionate hand kisses across the house to her beloved husband. Oh, what a sight it was! Cosima the second! Why not? As she carried her gloveless hands to her lips, what fire, what transports! One could believe that Richard II had just really accomplished the conquest of Paris.

"What amused me at 'Salome'? It was not alone the savory letter of Mlle. Trouhanawa, the dancer, nor yet to hear Richard Strauss exclaim, after receiving the compliments of Bruneau: 'You are the only modest French composer.'

"No, what amused me at 'Salome' was the sight of Gabriel Astruc. For, let me assure you, if any one was deserving the honor of bowing to the audience, it was undoubtedly he, the prodigious organizer of these memorable soirées. If some one had said to you only a few months ago: 'I am going to produce in Paris in German an opera which is a medley of the best melodies from Berlioz, Massenet, Wagner and—Rudolph Berger. Each of these performances will last two hours, will have no intermission, and the stage will be in half obscurity. I shall recompense the composer with the small sum of 10,000 francs for his trouble in conducting the orchestra. I shall charge on the day of the première 1,000 francs for a box and 100 francs for an orchestra seat!'

"I say, if any one had said all that to you, you would have avoided him forever after as a dangerous maniac. In order not to irritate him you would have concurred, spoken to him in soothing words, and taken him to the asylum for incurables.

"But Gabriel Astruc can claim victory for all his promises. He realized fantastic receipts, gave Rich-

ard Strauss an audience consisting among others of the President of the Republic, all the Ministers, the high aristocracy, the shining lights of politics, literature and art—in fact, the most brilliant assemblage ever seen in Paris. Astruc is the real hero. After starting in literature and later devoting himself to the theater, he discovered one day his wonderful business propensities, founded this important musical society, and, while planning to create the Philharmonic Palace for it, realized by his boldness the triumphal success of this gigantic enterprise of 'Salome.' To him alone my admiration goes.

"It has been rumored that Richard Strauss is to be presented with the Cross of the Legion of Honor. This distinction is not appalling, nor does it overawe me. But if 'Salome' really deserves a cross, then I claim it for Gabriel Astruc."

SUMMER MUSIC STUDY.

It will not be the fault of American teachers of music if the United States does not develop a "musical atmosphere." In many of the New York studios only a brief holiday is allowed between the closing of the spring term, the end of May, and the beginning of the summer classes. Many of the teachers will remain at their studios during July and August, for it is during those two months that many Southern and Western piano and vocal students come to New York, Boston and other Eastern cities to add to their store of musical education. Music is one of the arts in which there is something new to be learned each day.

Some of the teachers who have left the metropolis for the summer are at the head of their own summer schools in country and seaside resorts. In most of these schools the study of music in the summer months is pursued as systematically and thoroughly as during the regular autumn and winter terms.

Chautauqua Assembly, on Chautauqua Lake, N. Y., which will reopen June 27, has a well equipped music department, with William H. Sherwood as head of the piano classes, and Ellison van Hoose and Frank Croxton directing the studies of singers and vocal students.

Edmund J. Myer has a vocal school for advanced students at Round Lake, near Saratoga, N. Y.

George Folsom Granberry, of the Granberry Piano Schools at Carnegie Hall, Manhattan, and the Pouch Gallery, Brooklyn, will take no vacation, since he has already opened his summer school at Newport, R. I.

Frederic Mariner is up in Maine, teaching some advanced students and teachers of the piano. He will not return to New York until September. The Mariner studies in New York are open and in charge of Mary L. Lockhart, one of Mr. Mariner's assistants.

S. C. Bennett, the vocal master, will again teach several days each week at Asbury Park.

At Ocean Grove, Tali Esen Morgan is in the midst of great musical activity. There will be many concerts and a number of big oratorio performances there before the end of warm weather.

Madame von Klenner will reopen her school of singing at Point Chautauqua July 1.

The Mehans, Madame Ziegler and Madame Temme are among the singing teachers who announce summer terms at their New York studios.

Augusta Cottlow, the pianist, has a number of Westerners studying with her at present at the Cottlow town residence.

There must be many others who will not spend the summer in idleness, and THE MUSICAL COURIER will be glad to record the plans of those who are working while some of their colleagues play.

Noria to Make Reappearance at Paris Opera.

(By Cable to THE MUSICAL COURIER.)

PARIS, JUNE 24, 1907.

Jane Noria will make her appearance at the Paris Grand Opera in July.

DELMA-HEIDE.



NEW YORK, June 24, 1907.

Robert Craig Campbell's singing at the St. Nicholas Garden orchestra concerts has been a feature of the past week. June 17 he sang arias from "Der Freischütz" and "Die Meistersinger," and June 21 the "Romance" from "La Gioconda" and three manuscript songs by Arthur Voornis, who accompanied him at the piano. Campbell's voice and style have developed greatly within a year, so that he is a singer to be reckoned with. As encore he sang Hastings' ever popular "My Love Is Like a Red Rose," which never seems to grow stale. Other soloists during the week were Jessie Shay, Louis F. Haslanger, Lillian C. Funk, Ethel Hahn, George C. Carrie and string players.

Katherine Hanford returns to the metropolis from a winter's stay in Houston, Tex., where she has stirred things musically. All those who had studied with her there the previous year resumed, with others, so her final students' recital was a brilliant affair. Clippings from two local papers bear out this statement.

Frank Hemstreet, the baritone, has begun his Western tour, singing first in a piano and song recital at Music Hall, Fine Arts Building, Chicago, June 19. C. Arthur Longwell, pianist, also of New York. "Honor and Arms," songs by Hatton, Goring-Thomas and Denza, followed by the "Vision Fugitive" aria, comprised his numbers.

Florabel Sherwood has arrived in Coburg-Gotha, and on June 12 she sang at a musicale given by the Baroness Von Horst, he told her she could easily win a scholarship in the opera school which the Grand Duchess Marie is to establish.

Benjamin Monteith, conductor of the Passaic Woman's Choral Society, won new honors on the occasion of the first concert, June 10. The Passaic Daily News says: "Director Monteith and the members have every reason to feel proud of their first achievement. * * * The volume was splendid and the tonal qualities were delightful."

John Young, Mrs. Young, Harold Young and the Misses Marion and Alice Young, comprising the entire family of the tenor, leave on the Graf Waldersee, June 29, for a three months' trip in Europe.

Florence Mulford in Albany and Harrisburg.

Florence Mulford's concert engagements will include some notable summer appearances. Recent notices of the singer's success in Albany and Harrisburg follow:

Florence Mulford, contralto, sang the role of Julia. Mrs. Mulford, who was at the festival three years ago, had but two solo numbers, which she gave with dignity and breadth of style.—Albany Argus.

"The Martyr of Antioch," by Sir Arthur Seymour Sullivan. Nothing but praise should be accorded the work displayed throughout the oratorio. It was well done and made a fitting climax to a notable event.—Albany Morning Express.

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The concert of the Boston Festival Orchestra in the afternoon opened the festival. Florence Mulford, a mezzo soprano, was the soloist, and was encored after singing beautifully the aria "La Morte de Jeanne d'Arc."—Harrisburg Star-Independent.

Madame Mulford's interpretation yesterday afternoon exhibited a complete grasp of the difficulties of the selection. She sang with great ease and her work was distinguished for an entire absence of any attempt to embroider the theme developed by Tchaikowsky. The selection was admirably fitted to the singer's range and exhibited her voice in all of the phases of its power and charm. Her attack was assured and her tone production was natural and clean cut.

The audience was so pleased with Madame Mulford's singing that she was forced to respond to an enthusiastic encore with a little ballad sung with distinction and exquisite finish.—Harrisburg Patriot.

FOREIGN MOMENTS MUSICAL.

Richard Mühlfeld, who died suddenly of heart failure at the age of fifty-one, at his home in Meiningen two weeks ago, was the greatest clarinet virtuoso of modern times. He was discovered by Brahms, who dedicated several compositions to him, of which the quintet for strings and clarinet is the best known. The artist also was a great favorite with Hans von Bülow. Mühlfeld received many brilliant offers from the great orchestras and leading institutions of Germany to accept positions with them, but he refused them all, preferring to remain in Meiningen.

Arthur Hartmann has returned from America to Berlin, and resumed his teaching in that city. He expresses himself as highly pleased with his success in the States and he is re-engaged here for the season 1908-9.

Anton Hekking has also returned to Berlin from across the great pond. He has already formed a new trio for the coming season, and has engaged Beethoven Hall for six concerts. His associates will both be Americans: Louis Siegel, a gifted young violinist, one of Ysaye's most successful pupils, and Clarence Adler, the young Cincinnati pianist, who has successfully appeared with Hekking in concerts in Berlin and other cities.

The recent Milan concert for the benefit of the Verdi Home for Aged Musicians was a great financial success.

Luigi Averza, the Milan singing teacher, numbers among his successful pupils Kruscieniski, Burzio and others. The former sang the title role in the Italian productions of "Salome."

New music received from the Italian publishers, Carish & Jänischen: "Ten Petits Morceaux," by M. Zarengli; "Fantasia Eroica" and "Idillio," for two violins and piano, by G. Lucietto; and four pieces for violin by V. Ranzato, himself a well known performer on that instrument.

Emma Furla and Lison Frandin, both formerly well known opera singers, are teaching successfully in Milan. Promising pupils of the latter are Naile Karanos and Lina Belli. Both will make their debut this fall.

The San Carlo of Naples will produce these operas: "I Maestri Cantori," "Carmen," "Salome," "Gioconda," "Bohème," "Tosca," "Mefistofele," "Marcella." A new ballet, "La Farfella," by Mario Costa is also announced.

Edith de Lis, an American soprano, will sing the title role in a "Tosca" performance to be given at Sinigaglia (Italy) during the summer season.

A "Congress of Sacred Music" will be held at Padora (Italy) shortly.

Toscanini's native town, Parma, will hear him conduct "Salome" next September.

The International Opera Company gave a successful "Martha" performance at the Nazionale in Rome.

An extraordinary occasion presents itself for those who make collections of precious autographs. One hundred and fifty letters, two pages of manuscript music, a romanza and a libretto, all by Verdi, written in his own hand. In-

formation can be had by addressing the Milan correspondent of THE MUSICAL COURIER.

The San Carlo Opera of Lisbon has just won a suit of 15,000 francs against Gianini-Russ for failing to keep her contract with the institution.

Puccini has gone to London.

Daniel Beddoe One of the Best Tenors.

From everywhere come the announcements that Daniel Beddoe is one of the best tenors now before the public. Mr. Beddoe is a Welshman, destined to follow in the footsteps of his famous compatriot, Ben Davies, who was the most popular tenor to visit this country from an English speaking country.

Beddoe closed his regular season on the tour with the Boston Festival Orchestra, but in July he is to sing at the festival in Knoxville, Tenn., and in August, several more concerts, one of which will be with Schumann-Heink in Ocean Grove.

The coming season brings many important engagements to this now famous singer. He has been engaged to sing the tenor role in Frederick Converse's new oratorio, "Job," to be given at the Worcester Festival, and also for the "Samson and Delilah" performances, to be given in the Portland and Bangor festivals the same week.

Of Beddoe's fine singing it is hard to speak with moderation, said the critic of the Columbus (Ohio) Citizen, where Beddoe sang on May 7. On both evenings, May 6 and 7, he took the audience captive; but it was on Tuesday evening, May 7, that he marched in triumph at the chariot wheels. His ringing resonant tenor could only be compared to one of the silver trumpets which he evoked in "Sound an Alarm," and when the final A was seized and firmly held the effect was something startling. Handel made no mistake in assigning the part of Judas Maccabaeus to a "tenore robusto," and Mr. Beddoe's voice meets with every heroic requirement.

Ella May Smith, in the Columbus Dispatch of May 8, paid a high compliment to Mr. Beddoe, when she said in her review of the performance: "The numbers by Judas (Mr. Beddoe) were the chief attraction, as they are expected to be. Mr. Beddoe's voice is a clear, high, ringing tenor, his enunciation is perfect, his conception of the work profound, and his style of delivery brought rounds of applause after every number."

That Beddoe is pre-eminent among our tenors may be found in the opinion of the critic of the Columbus Citizen of May 7, when he said: "It is a comfort to hear such a voice in the prevailing scarcity of tenors."

Rarely does one win unanimous praise from the critics in one city, but it is evident that Beddoe carried off all the honors in Columbus, at this festival, for the critic of the State Journal said: "Beddoe fairly swept the house, took it by storm, more as an operatic singer is used to doing than as is customary in the sedate oratorio. 'So Will'd My Father' and 'Sound an Alarm' made the greatest impressions. The bell-like purity and power of his voice commanded an admiration that expressed itself vociferously."

Praise of a similar character could be reproduced for a long time to come, but it will suffice when we say that continuous praise re-echoed from his appearances in New York, Cincinnati, Pittsburg, Boston, Albany, Richmond, Va.; Springfield, Mass., and other important cities too numerous to mention.

At the Pressburg Opera, after many delays, the musical melodrama, "Ninon," by Von Mojsisovic, had its successful première not long ago.

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CHICAGO, ILL., JUNE 22, 1907.

The commencement exercises of the Chicago Musical College, held at the Auditorium on June 18, was one of the most auspicious commencements of the season. The opening number, overture, "Prometheus," by Beethoven, was played by sixty men from the Thomas Orchestra, under direction of Karl Reckzeh. Following came Walter J. Rudolph, pianist, who played the first movement from the Bach D minor concerto with orchestra with a fleetness of fingers, a repose and good understanding. Mr. Rudolph received the Dr. Ziegfeld diamond medal in the teachers' certificate class. Luella Gertrude Chison, soprano, sang aria, "Qual fiamma avea nel guardo," from Leoncavallo's "I Pagliacci." Miss Chilson received the Hon. Richard S. Tuthill diamond medal in the teachers' certificate class. Dollie Stella Benzon, violinist, played the Vieuxtemps "Ballade and Polonaise," and Ida Cohn, violinist, played the Spohr No. 8 concerto, the playing of these young violinists showing the good training of their teacher, Hugo Heermann. Miss Benzon received the Edwin A. Potter diamond medal in the teachers' certificate class, and Miss Cohn, the Studer diamond medal in the graduating class. Mary Elizabeth Highsmith, soprano, sang the "Mad Scene" from "Hamlet," by Thomas, and Vera Mae Peebles, contralto, sang "My Heart at Thy Sweet Voice," from "Samson and Delilah," by Saint-Saëns, both promising young singers and deserving of much praise for the close study and application their singing gave proof of. Miss Highsmith received the Rev. Dr. H. W. Thomas diamond medal in the graduating class, and Miss Peebles the diamond medal in the post graduating class. Mabel Reiterman, pianist, played the second and third movements from concerto in C minor, by Reinecke, and Ruby Nelson, pianist, played the second and third movements from the Saint-Saëns G minor concerto, and did very creditable work, which more than gives promise for their future. Miss Reiterman received the W. W. Kimball diamond medal in the graduating class, and Miss Nelson the Alexander H. Revell diamond medal in the post graduating class.

The address and conferring of degrees and diplomas and awarding of medals was by the Hon. Richard S. Tuthill, who in his address paid glowing tribute to Dr. Ziegfeld as one of the pioneer musical educators of the West, one who through his efficient faculty, always recruited from the most famous virtuosi and celebrated

teachers, foreign and American, has created an atmosphere and environment that extends throughout the West and is second to none in this country, and known abroad for all its excellencies. Following are the names of those receiving diamond medals, but who did not take part in the program of the closing exercises: Genevieve M. Rabig, in the post graduate school of expression; Marie Adams, in the graduating class of expression; Amelia A. Meyer, of Terre Haute, Ind., for the best average of scholarship in the graduating class; Pauline Alfante, for the best average of scholarship in the teachers' certificate class. Of the seventh grade: Grace Rogers, pianist; Benjamin Paley, violinist; Mabel G. Corlew, vocalist. In the school of acting: Fred Siegel.

Hans Schroeder has been engaged by the German Club, of Akron, Ohio, for their annual concert of next season.

Arthur Middleton will be the bass soloist with the Apollo Club next season in "The Messiah."

William A. Willett announces the opening of his school of singing, Kimball Hall, for next September. Mr. Willett will have a qualified corps of teachers and will give a series of educational musicales at his studios during the season.

Glenn Dillard Gunn played the following program at Battle Creek on June 6: Bach-Liszt fantasia and fugue in G minor; Beethoven C sharp minor sonata, op. 27, No. 2; Brahms' "Variations," and a group of Debussy, Chopin and Liszt. On June 27 Mr. Gunn will play with the Indianapolis Schaefer Orchestra, and will also give a solo group of Brahms, d'Indy, Debussy and Liszt.

Blanche Adler has been engaged for the vocal department of the Chicago Musical College. Miss Adler is a sister of Herman Devries.

The University of Chicago announces a series of five lecture recitals on classical composers by Daniel Gregory Mason, of New York, to be given at Mandel Hall during June.

Alta Beach Edmunds will sing at the Sterling (Ill.) Chautauqua, to be held the last week of July, and at the Epworth League convention, to be held at Ludington, Wis., the first week of July.

Arthur Burton will give a song recital at the Chicago University in July. Mr. Burton, who has had a very successful season in concert work and teaching, will give a six weeks' summer course in vocal instruction during July and August.

The Bush Temple Conservatory gave its annual commencement at Bush Temple Theater on June 21, assisted by members from the Thomas Orchestra, under the direction of Ludwig Becker. The program opened with overture, "Hebriden," by Mendelssohn. Following was the Schumann concerto, op. 54, A minor, played by Edgar A. Nelson, one of the best of the younger pianists now before the Chicago public. A duet from "Il Trovatore," by Verdi, was given by Edna Creutz, soprano, and Wal-

lace Pike, tenor, and a quartet from "Rigoletto," by Verdi, was sung by Edna Creutz, soprano; Dora Viohl, contralto; Dr. J. B. Sonnenschein, basso, and Wallace Pike, tenor. Concerto in E minor with orchestra was played very clearly and accurately by Katherine McKee Bailey, and the closing number, by Louise Love, the D minor Rubinstein concerto, was played with a finish, technically and musical, and a charm of interpretation that mark this young pianist as one of unusual musical ability and one of exceptionally good schooling. Miss Love has been heard in concert in mostly all the big cities of the West and Southwest this past season and everywhere has met with the greatest success.

The regular summer normal session of the American Conservatory of Music is five weeks, beginning on June 24 and ending on July 27.

The Gottschalk Lyric School held its annual commencement exercises on June 19 at Kimball Hall. An interesting program was given by the young graduates, reflecting much credit on the individual teachers and pupils and the ideals of the school. The graduates were as follows: Piano department—Ethel R. Miller; teachers' class—Nina Armando, Martha Camann, Emma J. Schmitt, Helen Wheeler, and Louise Gilbertson, of Clinton Junction, Wis. Awarded medals: Ethel Miller, of the graduating class; Nina Armando, of the teachers' class; Martha Camann, of the harmony class; Hazel Schlumbrecht, of the fourth grade; Louise Gumb, of the third grade. Vocal department—Flora B. McGill, Sadie Peyser, Gustafine Dornbaum, Lucy Hartman, Anna Grater, of Carbondale, Ill.; Anna Ingold, of Riga, Mich.; Bertha Robbins, of Niles, Ohio; Joseph B. Litkowski, of Dayton, Ohio; George Slichter, and Arthur H. Schmidt.

Mary Wood Chase will give a reception on June 22 to Ralph Lawton, one of her artist pupils, who leaves Chicago shortly to take charge of the piano, organ and theory departments of the State University of Iowa.

Vincenzo Gullotta, violinist; Eleanor Dacly, soprano; Agnes Lapham, pianist; Rudolph Egbert, baritone, and Louise Robyn, accompanist, will give a recital at Kimball Hall on June 25.

The American Conservatory faculty, as announced for next season, is as follows: Piano—John J. Hattstaedt, Victor Garwood, Allen Spencer, Henriot Levy, Silvio Scionti, Effie Murdock, Jeanette Loudon, Ida Kaehler, Lillian W. Pomeroy, Louise Robyn, Florence Hackett, Earl Blair, May Doelling, Ella Mills, Amanda Closius, Frank Van Dusen, Lucile Fitz Gerald, Helen Ashley, Albertine Heller, Sadie Krause, Emma Dean, Edna Cook-ingham, George Weiler, Kurt Wanick, Clyde Stevens, Assistant piano teachers—Ella Wunder, Maud Johnson, Mary Pearce, Mabel Davis, Miriam Dudley, Lucy Haack. Violin teachers—Herbert Butler, Adolf Weidig, Charles Moerenhout, Josef Halamick, William Eis, George Colburn, Lulu Sinclair, Mary Cox. Singing teachers—Karlton Hackett, Edward C. Towne, Ragna Linne, John T. Read, Jennie Johnson, Susan E. Drought, Viola Paulus, Winifred Schoningher. Children's department—Jeanette Loudon, Louise Robyn. Organ—Wilhelm Middelschulte and Effie Murdock; ensemble playing, Adolf Weidig; harmony, counterpoint, composition, Adolf Weidig, Hubbard W. Harris, Charles Elander and George Colburn; orchestration, Adolf Weidig; violoncello, Jan Kalas; harp, Alice Genevieve Smith; clarinet, Fr. Schoepp; cornet, J. D. Llewellyn; flute, Herman Wiesenbach; trombone, Gustav Stange; bassoon, Paul Kruse; mandolin, guitar and banjo, J. B. Corbett. Normal department—John J. Hattstaedt, Emil Liebling, Victor Garwood, Karlton Hackett, Allen Spencer, Jeanette Loudon and Louise Robyn. Sight reading and pub-

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Among the entertainments planned in honor of the N. P. M. A. convention was a piano and song recital under the auspices of A. B. Chase Piano Company, introducing their Artistano player grand, assisted by Frank Hemstreet, baritone. C. Arthur Longwell, pianist, who manipulated the player grand, produced some very wonderful effects in the tonal coloring and shading, equal balance in the different registers, quite marvelous pedaling and surprising contrasts in crescendos and decrescendos. In the the accompaniments to the solos by Mr. Hemstreet the Artistano was equally artistic and satisfactory.

A concert was given at La Grange, Ind., on June 17 by Thomas Taylor Drill, basso; Anna V. McDonald, contralto; Amanda Closius, pianist, and fifty members of the Irish Choral Society.

Rossini's "Stabat Mater" and a miscellaneous program were given at the South Park Avenue M. E. Church, June 20, under the direction of Thomas Taylor Drill, as-

cisted by a chorus of 160 voices and the following soloists: Clara Trimble, soprano; Anna V. McDonald, contralto; Charles O'Malley, baritone; Thomas Taylor Drill, basso; Mrs. Morton Culver Hartzell, pianist; Charles S. La Berge, violin, and Arthur Dunham, organ.

The De La Salle Institute Choir of 150 voices gave a concert at Orchestra Hall on June 19, Thomas Taylor Drill, director, and Kate Reiplinger, accompanist.

The Walter Spry Piano School held their closing exercises on June 7 and 8. The programs were very successfully given, the pupils reflecting the high standard maintained by this school. Wilmot Lemont, of the Walter Spry Piano School, will hold classes in the Faellen system during the summer months. Harold Henry, of the Walter Spry Piano School, will give three recitals during the summer course.

The Chicago Conservatory gave their closing recital at the Auditorium on Saturday morning, June 15.

The Englewood Musical College will hold its commencement exercises on Wednesday, June 26. The program will be given by the college orchestra, under the direction of Herman Braun, by Mabel Bond, Mrs. H. W. Dieffenbacher, Stella Freeman, Eugenia Moore, Mrs. Williams, Anna Wolf and Helen Broeniman, pianist. There will be a chorus under the direction of Ethel Connelly Cutler, and readings by Charlotte Brix, Marguerite Schlessler and Dorothy Gournoe. The address will be given by the director of the college, Hans Biedermann.

The Metropolitan Conservatory of Music, under the direction of Harry Dimond, violinist, and Ernest Fristrom, pianist, will give a concert at Kimball Hall on June 28.

Albert Labarthe will give a series of twelve recitals at Auditorium Recital Hall next season, beginning on October 8. Mr. Labarthe's program will cover an extensive repertory embracing all the interesting numbers of the classic, romantic, modern and ultra-modern schools, also concertos by Liszt, Chopin, Brahms, Saint-Saëns, Tchaikowsky, and sonatas by Beethoven, Schumann, Chopin, Brahms and Liszt. The second piano parts will be played by assistant teachers of the Labarthe Piano School. The admission to these recitals will be by season tickets only.

EVELYN KAESMANN.

Sherwood's Daughter a Bride.

Ethelinda Sherwood, eldest daughter of William H. Sherwood, the pianist, of Chicago, was married at Chautauqua, N. Y., June 20, to William Lawrence Anderson. The bridegroom is the son of Dr. and Mrs. William G. Anderson, of New Haven, Conn. As is generally known, the bride's father is principal of the piano department of the music school at the Chautauqua Summer Assembly. The music for the nuptials was played by Georgia Kober, and the numbers included the Rubinstein romance in E flat; berceuse, by Iljinski; "Venetian Love Song," by Nevin; "Butterfly" and "Spring," by Grieg, and "Autumn," by Moszkowski. The ceremony was performed by the Rev. Dr. Edward Anderson, of Quincy, Mass., grandfather of the bridegroom.

Ivett in Nantes.

American opera goers will be interested to know that the well remembered contralto, Marion Ivett, has been engaged to appear at the Nantes Opera for the coming season. She is to have all the principal mezzo soprano roles, singing in "Hérodiade," "Samson et Dalila," "Prophète," "Favorita," and others. Her contract also calls for special performances of her favorite, "Carmen." For three years Miss Ivett was the leading contralto with the Savage Grand Opera Company. She studied four years in Paris with Shriglia before her American debut and returned to Paris two years ago to continue her voice studies with Jean de Reszké.

Emma G. Beveridge, singer and vocal teacher, closed her season at her Brooklyn studio last week. She will spend the summer at her cottage at Lake George. Her address will be Meadow Point, Huletts Landing, Washington County, New York. Next October she will have, in addition to her Brooklyn studio, one in Carnegie Hall, Manhattan.

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HOTEL NOTTINGHAM.
BOSTON, MASS., June 22, 1907.

The commencement exercises of the Faelten Pianoforte School on Thursday evening, June 20, marked another milestone in the career of this phenomenal institution, which was started by Carl and Reinhold Faelten about ten years ago, and now registers nearly one thousand pupils of all ages and from divers States and sections of the country. The four years' course required of graduates means a somewhat taxing period to most undertaking it, as "Work" is the motto of this school. Huntington Chambers Hall was thronged with patrons and visitors to witness the finishing of the class of '07, numbering seven pupils, viz.: Ida May Conlon, Ethel Harding, Annie Lawrie Little, Claire Hilda Mundo, Alice Paine, Henrietta Blanche Smallwood and Robert Jones Belue. The class colors, yellow and violet, were hung high in a garland of greenery over the stage, where four grand pianos were placed for the ensemble work. The program included Raff's fantasia, G minor, op. 207A; Grieg's "Old Norwegian" romanza with variations, in F major; overture to "Ruy Blas," Mendelssohn; and was accomplished with signal success, the last number being exceptional in its leading quality of musical rhythm and expression. Mrs. Reinhold Faelten did the graceful honor of saluting the class and audience in an admirably presented address. The presentation of diplomas was by Carl Faelten, the director, attended by a few words of advice and comment, and in which he especially extolled the careful work done by the class of 1907.

After the playing by the class of the final number on the program, the graduates, followed by the faculty, headed by Carl Faelten, proceeded to Faelten Hall, where they held a reception and allowed their friends to view the magnificent floral display. George F. Granberry, now director of the Granberry Piano School of New York, a former teacher in the Faelten school, and Mr. Lamont, also an exponent of the Faelten method, and now demonstrating the same in the Walter Spry School of Chicago, were present at the exercises. The audience consisted of a number of interested visitors to the city, and was very appreciative of the high grade of musical work done by this school.

An afternoon in the Brookline home of Evelyn Fletcher-Copp, the originator of the Fletcher Music Method, was attended by a number of invited guests, the occasion being the regular meeting of the Fletcher Music Teachers' Association, compositely an organization most unique and the only one which exists for the study of music for children.

The association has been ten years in existence, owns and edits its own paper—another unique feature—and has adherents all over the United States, Canada and Europe. The standards are both, fortunately and unfortunately, high, perhaps, Mrs. Copp insisting on keeping them ideal, yet withal practical.

The occasion brought together a coterie of enthusiastic teachers, and after a business meeting an attractive musical program was contributed by Caroline Gardner Clarke Bartlett and Mary B. Merrill, an assistant of Mrs. Thomas Tapper, and a former MacDowell pupil. As Mrs. Bartlett has no evident rival in her singing of children's songs, the effect was electrical, every child as well as grown up present clapping delighted hands after each number, so inimitably were the various texts interpreted; the diction, mental pictures and atmosphere, all most perfectly preserved by Mrs. Bartlett.

There were the jolly little songs from those written for

"Tom, Dick, Bob and Peggy" (music by Benjamin Whelpley and words by Elizabeth Gould), including "The Shadow," "Clouds," "The Hobby Horse," "The Swing Song," "The Snow Man" and others, while Caryl Rich's "Solar Monday," "The Polar Ball," "The Birdie with the Yellow Bill" and Ford's "Island where Babies Grow" proved a rare treat as well, and many encores were demanded.

Miss Merrill gave a very fine demonstration of piano playing, giving eight pieces by Scarlatti, Moszkowski, Chopin and others. The accompanist, Cora Bailey, who has been working with Mrs. Bartlett, showed an unusual mental quality in her work, and in a chat with THE MUSICAL COURIER's representative said: "Mrs. Bartlett has helped me to grasp the feeling and sympathy she portrays in her mental treatment of songs, all of which has been wonderfully inspiring to me; she is a great teacher of how to sing."

Mrs. Copp introduced some compositions of Caven Barron, a writer of London, Canada, and a man whose work she strongly endorses. "He has words for his musical compositions—always," added Mrs. Copp, and then the pianist played some of them over for the audience.

The "Fletcher teachers," as they are called, or those who are to comprise Mrs. Copp's vacation class, repair to Waterloo, N. H., for the summer months, to study under both Mrs. Copp and Mrs. Bartlett, and enjoy all the delights of a big farmhouse—the latter's home, "where breezes blow" and tired minds and bodies are bound to recuperate.

The Boston Italian Club's concert, which took place in Jordan Hall, under the direction of Riccardo Lucchesi, recently of San Francisco, was both a social and musical affair, and was complimentary to the presence in this city of the Duke of Abruzzi, but who, on account of other engagements, was unable to be present, although several of the officers of his vessel were there. Those assisting were Katharine Crockett, Lucina Jewell, Ada Puppo, Elizabeth Noera, Alfred DeVoto, Placid Fiumara, P. O. De Luca, Arthur Hadley, John Whorisky and Daniel Maquarre. The program opened with one of Mr. Lucchesi's trios for piano, violin and cello, and was beautifully played by Alfred DeVoto, Mr. Fiumara and Mr. Hadley. Verdi's "Eri tu" was sung by Mr. Whorisky, who also assisted in Randegger's "I Naviganti." Miss Noera, who has been studying in Italy, gave Lucchesi's "Eglogue" with flute obligato; Mr. DeLuca showed himself to be a "brilliant amateur," if such he may be termed, and sang all of his parts to the evident delight of his friends. His singing of Donizetti's "Angelo Caro e Puro" was done with considerable artistry.

Miss Crockett sang a group of songs, "Chant of Autumn," "Unchanged," "The Flight," and "The Rose," all written by Riccardo Lucchesi, and certainly a group of very singable and artistic numbers, "The Rose," especially catchy and tuneful, and "Chant of Autumn," well written and melodious.

The Italian Club is composed of some of the best Italian and American element. Mr. Lucchesi, who has written a number of "good" things, both instrumental and vocal, comes from a portion of the country which fully appreciated his leadership in musical affairs, and the concert introduced him to Boston, showing his versatility as a writer, and his thorough appreciation of music. He proves an acquisition to the Boston musical life, which, without doubt, needs a new stimulus from other fields.

Boston will be favored during the warm season by out of door concerts as has been usual. The city's music department has arranged for 110 concerts by the Municipal Band, ending with the concert by the full band on the Common on Sunday, September 1. The conductors will be Albert Kanrich, John Feilding and Alfonso Adams. There are forty-six members of the band, being divided into two sections, each composed of twenty-three performers. The schedule includes regular Saturday afternoon concerts at Franklin Park, and other points. A generous scheme for the people who congregate in the parks!

What becomes of the Symphony Orchestra during the heated term is answered.

A daily is responsible for what follows: "The greater portion of the orchestra will leave Boston for summer

work and vacations early the following week. As in the past two years, twenty-two men under Gustav Strube will go to Bar Harbor for daily concerts during July and August. Newport also gets its summer music from Symphony men under the leadership of John Mullaly. Daniel Kunz has an orchestra at Poland Springs and various other Maine resorts, and to the White Mountains will journey many of the men for the next two months."

THE MUSICAL COURIER representative's usual weekly call at Clara Tippet's studios, in the Pierce Building, found a two years' pupil struggling with her consonants, and Mrs. Tippet, with head bent forward, listening: "Do that again. Get that picture in the mind—and the consonant will come of its own accord. No—it is not right yet. Make it crisp and feel that you exaggerate it, and then it will be right." The pupil, Annie Estelle Hollis, with a beautiful soprano voice which would be considered by the average teacher as being ready for public work, but Mrs. Tippet makes her (as well as the balance of those studying with her) see for herself the difference between singing for tonal quality only, and singing with tone art, which includes beautiful tone, exquisite diction, mental interpretation and musical feeling—the last being born of the first three. Mrs. Hollis is installed at a prominent Dorchester church, where her attractive singing forms a chief feature of the Sunday's service.

Seventy-five young men and women will be graduated from the New England Conservatory of Music on June 26, Wednesday afternoon. On Wednesday, June 5, was the directors' reception to the graduating class; Saturday, June 8, president's reception to the graduating class; Tuesday, June 18, concert by members of the graduating class; Monday, June 24, class day exercises and class dinner at the Parker House; Tuesday, June 25, senior reception; Wednesday, June 26, commencement exercises and alumni reunion and reception at Horticultural Hall.

Hereby is a correction which the writer is glad to make. In the recent account of the concert of the American Music Society, of which Arthur Farwell is director, the statement that one of the singers on the program sang "The Lute," by Avery, is a mistake, as this song was written by Eleanor Everest Freer, a composer of Chicago, whose works have received the commendation of music lovers here and elsewhere. We acknowledge our indebtedness to Mrs. Freer for a charming contribution to the above program.

Irma Seydel, ten years, who assisted H. G. Tucker in his closing Northfield, Mass., concert at the seminary, is a violinist deserving attention, even though so young. Her father is a member of the Boston Symphony orchestra, and was her first teacher. Later she studied with Gustav Strube and Loeffler. Her playing at the above concert was marked by maturity and musical worth, and her tone, round, sure and pure. Every summer this little girl repairs with her parents to Bar Harbor, where she is frequently engaged at wealthy matrons' functions, and for playing at one such the little musician received one hundred and fifty dollars. Her repertory is unusually broad, and at least within the child's scope of mental appreciation. She is interesting to all who have heard her play.

The last week of the "Pops," which is here, does not include the usual "graduates' night," which has been so pleasing and hilarious a feature of past years, and instituted by Manager Cornee for the sole delectation of the college man and his friends. Gustav Strube has arranged very interesting programs for this last week. "Wagner night" was on Monday, and "German night" will be on Thursday.

A number of friends and advanced pupils of Eben Howe Bailey, the composer and teacher of Huntington Chambers, assembled at his studio on Saturday afternoon, the occasion being the twenty-fifth anniversary of Mr. and Mrs. Bailey, who were presented with a solid silver gold-lined loving cup. An impromptu program of songs and instrumental

Mrs. Robert N. **LISTER**

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numbers followed. Mr. and Mrs. Bailey are now at their Ipswich summer home, where Mr. Bailey continues large vacation classes.

Harriett Barrows, of Providence, has been engaged for "The Messiah," the first performance by the Handel and Haydn for the coming season, besides their first concert in November. Miss Barrows is fast becoming known in Boston as a singer of merit, and has bookings into February, '08. She is at present arranging recital programs with Madame Salisbury.

Helen Kellogg, the young soprano pupil of Mrs. George Greene, has left for Syracuse, N. Y., where she will begin a series of summer recitals, continuing them to the Middle West, until September, when she returns to Boston for further study.

WYLYA BLANCHE HUDSON.

Strassberger Conservatories of Music.

St. Louis, Mo., June 19, 1907.

The graduating class of 1907, Strassberger Conservatories of Music, held their commencement exercises at the Olympic Theater, the largest house of its kind in the city, June 16, 1907, afternoon and evening. Thirty-four students were awarded diplomas and gold medals. The large theater was crowded and hundreds were turned away. All concertos, quartets, etc., were accompanied by a string quintet, piano and organ.

The following are the programs:

AFTERNOON—"Mignon Overture" (Thomas), piano duet, Elinor M. W. Schnitzler and Olinda Bollhorst; "Fantaisie Appassionata," first tempo (Vieuxtemps), violin solo, Frank L. Dittmeier; piano concerto, A major (Mozart), Olga A. H. Moellman, May Farrington, Louise Augusta Boerner; cavatina from opera "Robert le Diable" (Meyerbeer), soprano solo, Hazel Bowman; "Novelette No. 8" (Schumann), piano solo, Lillian M. Peyton; grand fantasia from opera "Faust" (Goldbeck-Gounod), piano solo, Olivia DeMotte-Mould; "Hungarian Fantasia" (Liszt), piano duo, Dora C. Keller and Ernst W. Daab; "Taming of the Shrew," Act IV, Scene 3 (Shakespeare), recitation, Wilhelmina Hilkerbaumer; grand polonaise in E (Liszt), piano solo, Edna O. Gundlach; "Czardas" (Hubay), violin solo, Irwin Hengelsberg; piano concerto in C major (Beethoven), Gertrude M. Ganter, Bertha E. Harz, William T. Rushing.

EVENING—"Coral Overture" (Beethoven), piano quartet, Katharine M. Weber, Mathilda E. Ambuhl, Frieda L. Friesz and Minnie Reitz; cavatina, "O Mio Fernando," from opera "La Favorita" (Donizetti), soprano solo, Alma W. Bagley; piano concerto, D minor (Mozart), Irene H. Stockho, Theresa Ursula Dougherty, Pearl E. DuBenrick; "In a Balcony" (Fiske), monologue, Gertrude Kirksey; (a) "Silver Spring" (Mason), (b) "Grand Galop Chromatique" (Liszt), piano solos, Lucille M. Ruehmkoef; "Capriccio Brillant" (Mendelssohn), piano solo, Estella M. Darr; "Grand Etude de Concert" (Ernst), violin alone, August C. Schmitt; "Robert le Diable" (Meyerbeer-Liszt), piano solo, Richard E. H. Wolten; statistical report, H. W. Becker, A. M.; presenting awards, C. Strassberger.

Director C. Strassberger has secured the eminent pianist and composer, Samuel Bollinger, of Chicago, to teach exclusively for these conservatories in the higher grades of piano, beginning September 2, 1907. T.

Middelschulte to Attend Festival in Dresden.

Wilhelm Middelschulte, acknowledged to be one of the great organists of the day, sailed from New York for Europe on June 18, to attend the Allgemeines Deutsches Musikverein Festival, to be held at Dresden from June 29 to July 2, the opening number of which festival will be Mr. Middelschulte's passacaglia in D minor for organ, to be played by Alfred Gittard, solo organist.

Mr. Middelschulte, formerly organist and musical director at the St. Lucas Church of Berlin, and assistant to August Haupt, the eminent German organist, came to this country in 1891 and was awarded a prominent position in musical circles at once. In 1893 he gave two recitals at the Columbian Exposition and the following year was appointed organist of the Theodore Thomas Orchestra by the late Theodore Thomas. Mr. Middelschulte has been



WILHELM MIDDELSCHULTE.

soloist with the orchestra on many occasions, on January 4 of this season playing the Bach E minor prelude and fugue, and on March 15 and 16 the Liszt fantasia and fugue, and last season his own concerto for organ and orchestra.

Mr. Middelschulte's activities are not alone confined to playing, as is shown by his several important compositions for the organ. So far there have appeared: Passacaglia, in D minor; canon and fugue, on old German choral; concerto, on theme, by J. S. Bach; canonical fantasia, on

B-A-C-H, and fugue on four themes, by J. S. Bach. Expert reviewers of these works have appeared in all the prominent foreign musical journals. Mr. Middelschulte is organist of the St. James Roman Catholic Church, Chicago, where, under his direction, some of the finest programs have been given. Many modern masses have received here their first and so far only performance in this country. Compositions like the Mozart C minor mass (finished by Alois Schmidt and rendered first April 3, 1905, in Dresden), the Bruckner Mass, in F minor; Liszt "Graner" Festival Mass; Schubert Masses, A flat and E flat; Bach cantata, "God's Own Time"; Bruckner's "Te Deum"; Masses by Beethoven, Dvorak, Stanford, Rheinberger, etc. During the past season Mr. Middelschulte has given many organ recitals throughout the West and Southwest, and is one of the most dignified, scholarly and temperamental organists of the present day, and one of the few organists whose programs are always given from memory.

Mr. Middelschulte has been twice honored by the German Tonkünstlerverein (Richard Strauss, president), by having his compositions performed first at Essen last year and again this year at Dresden. Also by the Society of Rhenish Westphalia at their annual concert on December 28, 1906. And his compositions have received the endorsement of such musicians as Theodore Thomas, Bernard Ziehn, Frederick A. Stock, d'Albert, Busoni, Max Schillings, Dr. Karl Muck, Alex. Guilman and others. Mr. Middelschulte will be joined abroad by his very talented wife, who is organist of the St. Paul Universalist Church, famed for its artistic musical programs, and on August 24 Mr. and Mrs. Middelschulte will sail for America in time for the opening of the fall and winter musical season.

Riccardo Lucchesi's Compositions.

Riccardo Lucchesi, at present adopted by Boston, Mass., was born in Italy, where he was graduated by one of the leading universities. From boyhood he showed the creative side in music, and began studying under some of the prominent teachers at the Conservatory of Bologna, including Golinelli and Parisini for composition, and singing with Alessandro Busi.

He has spent several years in California and on the Pacific Coast, and when the San Francisco disaster came many of his finest compositions were consumed by the fire. His writing has been chiefly confined to songs, which have generally proven acceptable to the singing public everywhere. One of his string quintets, written in classic form and four movements, has been played with great success in Europe. His orchestral works show superior talent.

Piano Recital by Todd Pupil.

Helen M. Roberts, pupil of Marie L. Todd, gave her second recital of the season at the Estey Chamber of Music, Thursday evening, June 20. The program was interesting and made demands upon technique and style that lifted the recital out of the usual pupils' concerts. Special mention should be made of the Tchaikowsky romance and the Chopin ballade in A flat.

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Mr. E. A. Stavrum,
129 Franklin Place,
Milwaukee, Wis.
Dear Sir

In reply to your letter of today, you will be interested to know that the Musical Courier has been on our Reading Table since the day the Library was opened to the public on March 13, 1900. It is one of our most popular magazines.

Yours very truly,
Agnes J. Petersen,
Librarian.

A LIBRARY'S OPINION.

The accompanying reproduction is that of a letter received by E. A. Stavrum, THE MUSICAL COURIER'S Milwaukee representative, from the Manitowoc Public Library, in Manitowoc, Wis. A good word unsought is never amiss.

"Listener" Only Amused the Teachers.

New York, June 23, 1907.

To the Editor of The Musical Courier:

I read with great amusement "What the 'Listener' heard on the side" in last week's MUSICAL COURIER, but the amusement was of a nature directly opposite to that which "Listener" intended to create, for the article itself was sufficient proof that the writer of it was a fit candidate for membership in the very class he is decrying, by showing that a "little knowledge is a dangerous thing."

Aside from the old adage that applies to those who listen to that which is not intended for them, a good listener is generally an intelligent person, not given to dealing in a lot of meaningless generalities, discussing subjects he is not thoroughly conversant with, belittling the earnest efforts of those who may honestly differ with him, and, above all, shows the courage of his convictions by signing his name to any statement he may make.

I think it is cruel to hide behind the veil of anonymity the name of a singer so great that teachers who have given her or him (or it most likely) one lesson only are breaking their necks trying to gather in the shekels that this reflected glory will bring them in. However, the article is so full of smug conceit that a person would be foolish wasting time and attention on it if it were not for the false impression it creates among those who are not singers or teachers. Granted that the musical field is overrun with "fakers," that is all the more reason why people who know should co-operate and drive them out of business.

If "Listener" was at the last meeting of the Music Teachers' Association, as he claims he was, he must admit, unless he is abnormally prejudiced, that the speeches made by Madame Ziegler, Madame Lankow, Mr. Treumann, Dr. de Guichard, and especially the paper read by Madame Von Klenner, covered the points he is trying to make and answered them completely. A reference to your issue of May 20, in which the greater part of this paper was published, will bear me out, I think.

The sincerity of those who spoke at that meeting could not be doubted, and the need of placing the profession of singing teacher on the same level, at least, with the plumber, barber, horseshoer, chiropodist, etc., who requires a license before he can follow his calling, should appeal with double force to "the lady with the music roll," who has so many teachers on her "list." Honest criticism is always desirable, but "knocking" generally defeats itself. Too long have the singing delayed action in this matter; and I, for one, feel that all singers should unite with the teachers and lend their aid in removing the crying evil of charlatanism from a profession that should be highly honored, but is at present under suspicion because there is nothing to prevent the incompetent from hanging out his shingle and "teaching."

All singing teachers should not be branded as dishonest

because there are some unscrupulous people in it. The medical profession was once full of quacks, but that is now practically a thing of the past. I think I echo the sentiments of a great many singers when I say that there are many honest teachers, fortunately, for if this was not so, how could New York boast of so many excellent church and oratorio singers who have acquired their musical education here? That is a fact which cannot be denied, although a great many superior beings want the foreign trademark on all things musical before they see any merit in it.

NEW YORK.

WILLIAM F. HIRSCHMANN.

Vacations for Montreal Musicians.

Harry B. Cohn, the Montreal correspondent of THE MUSICAL COURIER, will sail Friday next from Quebec, by the steamer Empress of Britain, for Europe. He will visit Spain, France, Belgium and England, and expects to return by September 1.

Frederick H. Blair, the organist of St. Paul's Church, Montreal, is also a passenger on the same steamer.

Enid Martin, the popular Montreal soprano, has just returned from a successful concert tour to the Pacific Coast.

Mr. and Mrs. Seifert, of the Montreal Conservatory of Music, will spend their vacation at their summer residence in Como, Province of Quebec.

Frick, American Baritone on the Pacific Coast.

Romeo Frick, the former Cincinnati baritone, who is now on the Pacific Coast, has been highly praised for his voice and singing by the leading critics of San Francisco. Frick received his training from Clara Baur, directress of the Cincinnati Conservatory of Music. Later he went to London with Pier A. Tirindelli, at that time concertmeister of Covent Garden Opera. Mr. Frick sings with nobility of style and with authority.

Signor Mancinelli stated:

"He has an excellent voice and is an artistic singer."

Signor Campanari said:

"A voice suited for opera and oratorio, strong and resonant being absolutely placed and cultivate."

A new Mozart monument has been unveiled in Dresden.

D'Albert's "Tiefeland" pleased the public of Darmstadt.

A recent Strassburg symphony concert consisted of Dvorák's "New World," Wolf's "Italian Serenade," and Beethoven's violin concerto, and Bach's "Chaconne," played by Issay Barmas.

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SUMMER RAIN

ADA CROSSLEY, MURIEL FOSTER,
MABEL BRAINE, MARY LOUISE CLARY.

STOLEN WINGS

LILLIAN BLAUVELT, BLANCHE DUFFIELD,
CHARLOTTE MACONDA, KATHERINE FISK,
MARGUERITE HALL, CARL E. MARTIN,
CLIFFORD WILEY, THEODORE VAN YORX.

SWEET O' THE YEAR

NELLA MELBA, ANITA RIO,
MARGARET GOETZ, WILLIAM H. RIEGER.

SEA GIPSY

KENNERLEY RUMFORD, DAVID BISPHAM,
WILLIAM GREEN.

THE VOICE OF THE DOVE

EMMA ALBANI, BLANCHE MARCHESI,
ELIZABETH PARKINA.

THE BIRDS GO NORTH AGAIN

EMMA ALBANI, ADA CROSSLEY,
AGNES NICHOLLS, ADELE BALDWIN,
MAMIE HISSEM DE MOSS, ANITA RIO,
CHARLES COPELAND, HOLMES COWPER,
THEODORE VAN YORX.

FOUR LEAF CLOVER

EMMA ALBANI, ADA CROSSLEY,
AGNES NICHOLLS, MURIEL FOSTER,
CARRIE BRIDEWELL, CHARLOTTE MACONDA,
KATHERINE FISK, JULIAN WALKER,
CLIFFORD WILEY, HOBART SMOCK.

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MUSICAL EDUCATION.

New York State colleges and academies which make a specialty of music, also schools of music and conservatories and the public schools, are to receive a vast stimulus from the new course of study, now in proof in the educational department of the State of New York. The courses are designed to lead to a diploma in music, which will accord with the other diplomas granted under the regulations of the State department. This will not only lead to a much higher plane of work to be followed, but to a standardization or uniforming of all work in such plane. These coming out at same time as the new courses leading to uniformity in a high plane for the public schools must eventually lead to the complete union of musical education of the colleges and the public schools. The importance of such uniformity, coupled with advanced standard, cannot be overestimated.

A serious part of the work to be accomplished by the musical department of the National Education Association in California, in July, will relate to this important matter. While uninformed people are worrying about the cause of "national music," our educators are taking care of it.

The University School of Music in Raleigh, N. C., has for its faculty Wade R. Brown, the dean, and teacher of organ and theory, who is pupil of the New England Conservatory of Music, A. K. Virgil's New York school, the Sternschen Conservatorium, Berlin, and of Dr. Ernest Jedliczka, Berlin. Grace Louise Cronkhite, Elizabeth D. Burtt, Julia H. Brewer, piano and theory professors, are also from the Boston Conservatory; so is A. C. Jackson, professor of voice culture. Miss Cronkhite is also a pupil of the Virgil School of the Metropolitan College of Music and of Moritz Moskowsky, in Paris. Miss Brewer, too, has a Virgil certificate. Eva C. Sams, teacher of piano and theory, comes from the Faelten Pianoforte School, Boston, and from Limestone College and Burrow's Kindergarten. Emma V. Anderson, teacher of violin and theory, is a pupil of Max Bendix, of Chicago, and has a teacher's diploma from the Chicago Musical College in violin. Florence Appy, teacher of voice, has been trained by the Michigan Normal Conservatory of Music, the Detroit Conservatory of Music, by Ida Fletcher Norton, of Boston, and by Madame Oberstrom-Renard, of New York. Mr. Jackson was a private pupil of Signor Rotoli. Elizabeth Schuster, a pupil of Barth, and Miss Studley, of Boston, have recently been added to the piano department of the school. A piano and song recital given by Misses Cronkhite and Appy, piano and vocal, testify to the high standard attached to the school music.

The Woman's Music Club, of Spartanburg, S. C., now in its third year, is doing admirable educational work in the South. Mary Hart Law is president, Mrs. Paul Petty and Mrs. Guy S. Hutchins vice presidents, and Mrs. J.

Stanyarne Wilson secretary. From October last to June the following subjects have been discussed: Music of the Cavaliers and Puritans; First Hymn and Tune Composers; Earliest Concerts in America; First Musical Organizations; Early American Orchestras; Folk Music; Indian and Negro Music; American Song Writers; The Violin in America; Our National Music and Its Sources; The Organ; Evolution of the Organ; American Organists and Composers of Sacred Music; The Piano; Piano Manufacture in America; Noted Pianists; The Philharmonic and Boston Symphony Orchestras; Theodore Thomas and His Work; Other Orchestras; Choral Societies and Musical Festivals; String Quartets and Bands; Operas by American Composers; Grand Opera North and South; Great Singers; American Symphonies; John K. Paine; Arthur Foote; George Chadwick; Horatio Parker; Songs of Gilchrist, Clayton, Johns, Nevin and Others; Edward MacDowell and His Work; Musical Education in the United States; Musical Criticism and Literature; Woman in Music in America; Pianists and Teachers, and Singers and Composers. All these subjects have had illustration by talented members of the club.

Some of the summer schools now in operation are at the following points: In Illinois—Pontiac, Prasa, Lincoln Spring, Dixon, Petersburg, Rockford, Lincoln, Ottawa, Moline; in Ohio—Delaware, Bethesda, DeFrance; in Iowa—Centerville, Marshalltown, Waterloo; in Pennsylvania—Mt. Gretna, Naomi Pines; in Colorado—Boulder; in Maryland—Washington Grove, Allegheny Grove; in Indiana—Winona Lake; in Nebraska—Beatrice; in Colorado—Palmer, Glen Park; in Connecticut—Forestville; in Virginia—Norfolk.

A European summer school will give lectures and courses of instruction in London, Paris, Venice, Florence, Rome and Athens. The secretary is to be found in Boston.

The New York Chautauqua is in its twenty-second year. Who can calculate the benefits of these unique institutions?

Pupils' Performances at the Stern Conservatory.

A pupil of Theodore Bohlmann opened the program of the first public pupils' concert on Wednesday and made a splendid impression with the Bach chromatic fantasia and fugue. This young pianist, Eugénie von Brusilowska, an admirable example of what Mr. Bohlmann's training can effect, shows much promise.

A fourteen year old pupil of Georg Bertram played Beethoven, Chopin and Grieg numbers with flawless technique and purity of style. Hans Solty and Herbert Cohn, pupils of Krause and Eisenberger, also distinguished themselves. Some of the singing, too, was very praiseworthy.

The operatic performances recently given by this institution reached such a degree of excellence as might well be envied by many professional companies.

There are some beautiful voices among the young aspirants; they are all well trained, all act well, some displaying unusual talent, and under the guidance of Director Holländer's decisive and genial leadership, all went off in such a way as must have satisfied even him. The Wagner performances created quite a sensation, and as conservatory performances must be regarded as something extraordinary.

Helen Reusch, Rosa Gildemeister and Guido Herper deserve special mention, and Ellen Dalossy as Hänsel in Humperdinck's fairy opera showed promise of becoming not only a great singer, but also an actress of brilliant attainments.

At the close of each performance Gustav Holländer and Nicolas Rothmühl, the head of the opera school, were called out on to the stage.

Sergei Kussewitzky a Great Artist.

Sergei Kussewitzky is everywhere received with acclamation; his colossal technic, his beautiful, pure tone and his artistic feeling and temperament ensure genuine enjoyment for those fortunate enough to hear him.

The press of Berlin are enthusiastic about Kussewitzky, as may be seen from the notices which follow:

We had once again occasion to listen to Sergei Kussewitzky, an artist who not only fully controls his unwieldy instrument, but who, thanks to his artistic play, his temperament and refinement, makes us entirely forget the contradictoriness of the material itself.—*Berliner Lokal Anzeiger*, Berlin, November 25, 1906.

The contrabass virtuoso, Sergei Kussewitzky, is a most interesting personality. It is hardly credible how obedient this ungainly instrument can become in good hands. Herr Kussewitzky fully understands this treatment, plays agreeably—full cantileurs, rapid runs up to the highest positions, velvety, warm flageolet tones, and all with a refinement and a circumstance which always stamps the born musician.—*Der Reichsbote*, Berlin, December 6, 1906.

I set out to witness a curiosity which appeared hardly seemly in our refined temples of music. But while the contrabass virtuoso, S. Kussewitzky, was playing his first item, I soon found that the classical halls acquiesced in his art. He uses, like the violoncellists do, principally his two highest strings. On them he produces clear, refined cantileurs and the most artistic of passages. His flageolets rise up like pure, glowing bubbles.—*Die Welt am Montag*, Berlin, November 11, 1906.

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CHAUTAUQUA MUSIC

ALFRED HALLAM

ALFRED HALLAM, the Director of Music at Chautauqua, has had a wide experience as organizer and conductor. His home is at Mount Vernon, N. Y., where he is highly esteemed as a citizen and musical educator.

C. F. CROXTON

C. F. CROXTON, father of Frank Croxton, is supervisor of public schools in the South, and he and Mr. Hallam will direct the public school music during the summer's session.

FRANK CROXTON

FRANK CROXTON, the basso, is also one of the heads of the Vocal Department. He will be a soloist at the oratorio performances, and appear in joint recitals with Mr. Van Hoose.

REINALD WERRENATH

REINALD WERRENATH, baritone, is a singer of excellent training who is rapidly making fame. His voice is agreeable and his stage presence attractive. He will be heard at Chautauqua as a soloist.

ELLISON VAN HOOSE

ELLISON VAN HOOSE, who is one of the heads of the Vocal Department, is one of the noted concert singers of the world. In addition to his teaching, this distinguished tenor will be heard at recitals and concerts during the season.

FREDERICH GUNTHER

FREDERICH GUNTHER, baritone, is a member of the Metropolitan Opera House Company. During the last season he was also heard at several New York concerts. Mr. Gunther will be a soloist at some of the principal concerts at the Auditorium.

CECIL JAMES

CECIL JAMES is a young American tenor, with a flexible, well schooled voice. He has appeared at many concerts and will be one of the soloists of the Chautauqua season.

PEARL BENEDICT

PEARL BENEDICT, contralto, is a successful New York choir singer. She has been especially engaged for the oratorio performances in July—"The Messiah," "Stabat Mater," "Moses in Egypt," "Light of Life," and Saint-Saëns' "Thirteenth Psalm," also, "Aida" in concert form.

Communications should be addressed to Chautauqua Institution, Chautauqua, N. Y.

SUMMER OUTING

For Ten Boys on Farm, Vermont Mountains
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CHAUTAUQUA

Tomorrow, June 27, the thirty-fourth annual educational assembly at Chautauqua, beautifully situated on Lake Chautauqua, N. Y., will open with a concert in the evening. This summer there will be more concerts than ever before, and music pupils of all grades will have the best opportunities to study with masters of international fame.

Ellison van Hoose, the distinguished American tenor, and Frank Croxton, a successful concert basso, will have charge of the vocal department, which is to be a feature throughout the summer.

William H. Sherwood, one of the best of contemporary pianists and one of the great teachers of this country, will have charge of the piano department. He will have as his collaborators two of his professional pupils, Georgia Kober, of the Sherwood Music School in Chicago, and Mrs. E. T. Tobey, of the Woman's Building, Memphis, Tenn.

Sol Marcossion, of Cleveland, will again direct the violin department.

Oratorio performances, with leading soloists, the Chautauqua Choir and orchestra, will be given during the summer, and, as heretofore, some novelties will be heard. The principal singers for these big presentations and artist concerts will include Van Hoose, Croxton; Cecil James, tenor; Frederick Gunther, baritone; Reginald Werrenrath, baritone, and Pearl Benedict, contralto, all of them from New York City.

Students will be admitted to the concerts at reduced rates. The season will continue until August 24, which is announced as closing day. Some of the principal musical entertainments and literary and dramatic programs will include:

July 2, Southern songs and stories, Lucine Finch, of New Orleans; lecture on "George Eliot," by P. H. Boynton; concert, by Lovira Tait, soprano, Philadelphia; Pearl Benedict, contralto, New York; Cecil James, tenor, New York; Frederick W. Gunther, basso, New York.

July 3, concert by Chautauqua Choir, under direction of Alfred Hallam, New York, assisted by H. B. Vincent, or-

ganist, Eric, Pa., and Sol Marcossion, violinist, Cleveland, Ohio.

July 5, concert (American composers' night), Chautauqua Choir and soloists, under the direction of Mr. Hallam.

July 8, popular concert, adapted to home and school, Chautauqua Choir; William Sherwood, pianist, Chicago; Sol Marcossion, violinist, and Mr. Hallam, director.

July 10, concert, including quartet of soloists.

July 11, open air concert by band.

July 12, concert by Chautauqua Choir, Marcossion, violinist, soloist; Hallam, director.

July 13, open air concert by band.

July 14, performance of Rossini's "Stabat Mater," with leading soloists.

July 15, "Shakespeare's Romantic Comedy," lecture by Prof. Stockton Axson, of Princeton University; "Low Comedy in Shakespeare," lecture by Prof. S. H. Clark, of the University of Chicago; concert.

July 16, "Shakespeare's Historical Plays," lecture by Professor Axson; "Midsummer Night's Dream," lecture by Professor Clark, with Mendelssohn's musical setting; organ recital, by Charles E. Clemens, of Cleveland, Ohio; open air concert.

July 17, "A Consideration of High Comedy in Shakespeare's Plays," with music, Bertha Kunz Baker, lecturer; concert, miscellaneous program, William H. Sherwood, pianist, soloist; Alfred Hallam, director.

July 18, "As You Like It," with music, Bertha Kunz Baker, lecturer; "Human Responsibility in Shakespeare's Tragedies," Professor Axson, lecturer; organ recital by Charles E. Clemens; open air band concert.

July 19, "Fate in Shakespeare's Tragedies," lecture by Professor Axson; recital with music, Emily M. Bishop; concert with Shakespearean musical numbers, Helen Wade, contralto, New York, assisting.

July 20, open air band concert; prize Shakespearean Quotation Match.

July 21, "The Creation," with leading soloists.

July 22, "The Messiah," with the following soloists: Martha Miner Richards, soprano; Helen Wade, contralto; Dr. Franklin B. Lawson, tenor; Reginald Werrenrath, basso; Alfred Hallam, director.

July 23, concert, with choir, orchestra, and Sherwood and Marcossion as soloists.

July 24, "Aida," in concert form, Chautauqua Choir and leading soloists.

July 25, open air band concert; lecture-recital, "King Rene's Daughter," by Grace Chamberlain, of Cambridge, Mass.

July 26, "The Love of the Beautiful," Dr. Earl Barnes, lecturer; cantata, "Lazarus," by Julian Edwards (first performance), Chautauqua Choir, orchestra and leading soloists.

July 27, open air band concert; lecture-recital, "Candida," by Miss Chamberlain.

July 28, cantata, "Prayer, Promise and Praise," by Neidlinger, choir, orchestra and soloists.

July 29, concert by Chautauqua Band.

July 31, "Peer Gynt," with musical setting (Grieg), lecture-recital by Mrs. Baker.

August 2, "Moses in Egypt," choir, orchestra and leading soloists.

August 3, reading, "Twelfth Night," by Leland Powers, of Boston.

August 4, sacred song service (hymns by American composers).

August 5, "Charles Dickens, Representative Novelist of the English," lecture, by Dr. Richard Burton, of the University of Minnesota; reading, "Bleak House," by Leland Powers.

August 6, "Dickens' Early Works," lecture by Dr. Burton; dedication of memorial organ, by George W. Andrews, organist of Oberlin Conservatory of Music, Oberlin, Ohio; Chautauqua songs and addresses.

August 7, "Dickens' Maturity," lecture by Dr. Burton; organ recital by Dr. Andrews; concert with choir and soloists; reading, "Gringoire," Leland Powers.

August 8, "Dickens the Artist," Dr. Burton, lecturer; open air concert; tableaux ("Gibson Pictures," etc.), arranged by Mrs. A. B. Phillips.

August 9, "Dickens the Reformer," Dr. Burton, lecturer; children's operetta, "Old King Cole," by J. D. Grant, Junior Choir and Chautauqua Orchestra.

August 10, organ recital; open air concert; "Gibson Pictures."

August 11, sacred song service, "Victory Divine," by J. C. Marks.

August 12, college night, with music by Men's Glee Club.

August 13, "Talent, Genius and Woman's Intuition," lecture, by Dr. J. M. Buckley, of New York.

August 14, concert by Sherwood and Marcossion.

August 15, "Elijah," with Chautauqua Choir, orchestra and leading soloists; open air concert.

August 16, lecture on "Lincoln and Washington," by Rabbi Moses Gries.

August 19, concert, with soloists and choir.

August 20, "Two Great Pioneers, Irving and Cooper," lecture, by Percy H. Boynton; open air concert.

August 21, "Three Spiritual Leaders—Emerson, Thoreau and Hawthorne," lecture, by Mr. Boynton; concert, with choir and soloists.

August 22, "A Trio of Popular Spokesmen—Whittier, Lowell and Holmes," lecture, by Mr. Boynton; open air concert.

August 23, "Poe and Whitman, a Comparison and a Contrast," lecture, by Mr. Boynton; popular concert, with choir, orchestra, and Marcossion, violinist, as soloist.

Besides the concerts mentioned above, there will be a series of special song recitals by Ellison van Hoose and Frank Croxton, the heads of the vocal departments.

Musical education in the public schools—a subject that is interesting musicians in all sections of the country—will be a feature during the Chautauqua sessions. C. F. Croxton, father of Frank Croxton, a musical educator and

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supervisor of prominence in the South, will have charge of this work through the two months of summer classes.

Croxton, *père*, comes from Lexington, Ky., a city of 50,000 inhabitants, having the highest aims in the direction of music and other educational matters. Besides his school work in Lexington, Mr. Croxton is the conductor of the Crescendo Club and musical director of a choir of eighty voices.

More Watkin Mills Press Criticisms.

Watkin Mills, who concluded his American tour in Dayton, Ohio, some weeks ago, is now in London. Some of his Dayton press criticisms are here reproduced:

A more delightful recital could not be imagined than that given at the Y. M. C. A. Auditorium Monday evening, by Watkin Mills, the eminent English basso. Rarely has any one come to the city heralded by more encomiums than he, but the delighted audience and the enthusiastic applause bore evidence of the fact that the praise had not been too great. Mr. Mills sang as though he never did anything else and could not possibly enjoy anything else half so much. No matter what the song, and the program included a great variety, he entered into the spirit of it and sang it well. His voice is big, his tones are true, his enunciation is perfect, and every note is sung with an assurance that is eminently satisfying. The program was long, but not for a moment was it tiresome.

Two piano solos were played by Charles Arthur Ridgway and they were very enjoyable parts of the program. Mr. Ridgway has by his playing won a very secure place in the hearts of the Dayton musical public, and he never played better than Monday night. After the second number he was recalled repeatedly and finally responded with an encore which was even more beautiful than the original number. Mr. Ridgway also accompanied Mr. Mills in the long and difficult program, and, as always, his accompanying was most artistic and added to the worth of the program. Music lovers are indebted to Mr. Ridgway not alone for the splendid work which he did on the program, but for bringing Mr. Mills to Dayton. Mr. Mills is one of Dayton's real favorites and his welcome here will ever be a warm one. His singing is of a sort that never becomes tiresome. As was the case Monday night, a concert by Watkin Mills is one of the real musical treats.—Dayton Herald.

The song recital given last night at the Association Hall by R. Watkin Mills, the celebrated basso, assisted by Charles A. Ridgway, was pronounced by critics to be one of the most artistic musical events of the year.

The hall was comfortably filled with a representative audience, including the fashionable and musical folk of the city. Nothing could exceed the warmth of the reception accorded the artist of the evening, who, from his first appearance, won steadily the admiration of the delighted audience.

Mr. Mills needs no encomiums, as he is a recognized artist in this and his own country, where he has sustained with unswerving power his position as one of the foremost artists of his time. In his first number, from Haydn's "Creation," his magnificent voice was heard to splendid advantage, the spirit and intensity of his work carrying his audience into heights of musical splendor.

"The Wanderer," by Schubert, was feelingly interpreted and showed to great advantage the melodious quality of matchless voice. Mr. Mills possesses much individuality as well as emotional tone coloring, two essential factors in the interpretation of classic songs. At intervals in the program the singer was obliged to respond to prolonged applause, the audience seeming insatiable in its demands upon the gifted artist.

For quality of voice, range and power of expression, R. Watkin Mills stands at the head of contemporary bass singers.—Dayton Journal.

Watkin Mills, the eminent English basso, who has sung in Dayton several times in the old Philharmonic days, appeared at Association Hall on Monday night in song recital and was given a most cordial welcome by the fair sized audience which gathered to hear him. The event was worthy of better patronage on the part of the musical folk of Dayton. The audience was made up largely of members of the former Philharmonic Society, and these were especially happy in their welcome of the great English singer. Mr. Mills sang a delightful program of songs—a program which gave him splendid opportunity to display his vocal powers. His interpretations are decidedly artistic and the enthusiasm which greeted him was well merited.—Dayton News.

Ostend Music.

The Kursaal, at Ostend, has the reputation of engaging renowned artists for its concerts and it has a large orchestra. For this season, Mahler and Mottl are engaged for one concert each, at 4,000 marks.

The latest Cassel symphony concert offered its patrons two works, new in that city, Strauss' "Don Juan" and Robert Radecke's F major symphony. Other modern composers represented on the Cassel programs last winter were Tschakowsky, Dohnanyi, Liszt, Arcege, Busoni, and Mahler.

Carl Will Sail Saturday.

William C. Carl will sail for Europe Saturday on the Minnetonka, to be abroad until the latter part of September, returning for the reopening of the Guilman Organ school. Mr. Carl will visit his friend, Alexandre Guilman, at Meudon, France, and make several coaching trips in the Tyrol, and in the Dolomites. London, Berlin, Leipzig and Munich for the Wagner cycle will also be visited.

Mr. Carl has just handed in the manuscript for a new technical work entitled "Master Studies for the Organ." The work will be of large value to all organ students, embracing the subject from the start, and with graded studies, continues to those of a considerable difficulty.

Mr. Carl has devoted a large amount of time to this work, which will, without doubt, have a large sale, and be universally used. A comprehensive preface has been written to precede the studies.

Mr. Carl has also completed Volume II of "Novelties for the Organ," to be published in the autumn.

Another book has already been mapped out, which this successful musician will soon place in the hands of his publisher.

Mr. Carl goes abroad for a well earned rest, and after the most successful year yet enjoyed at the Guilman Organ School.

Combs to Direct Summer Course.

The Combs Broad Street Conservatory of Music, Philadelphia, which is affiliated with the University of Pennsylvania, will present a six weeks' course in music this summer, from July 8 to August 17, in conjunction with the university summer courses. This course, which consists of daily lessons in piano, technic, pedagogy, harmony or counterpoint, will be conducted in the university buildings and is designed for teachers and advanced students of the piano, who desire to supplement their present knowledge with the most approved scientific teaching methods, brush up on technic and interpretation, in fact, to strengthen any weak place in their musical armor and to give them a thorough and comprehensive course in harmony and counterpoint in a short space of time. On a satisfactory completion of the course a certificate will be given by the university and conservatory. Gilbert R. Combs, director of the conservatory, assisted by teachers from the conservatory faculty, will be in charge of the practical work, and Hugh A. Clarke, Mus. Doc., director of the music department of the university, will be in charge of the theoretical work. Artist teachers from the conservatory faculty will be available for instruction in all branches of music for those desiring private lessons.

Richard Burmeister in Wilhelmshöhe.

After a most successful season in London, Richard Burmeister has taken up his summer residence in Wilhelmshöhe, near Cassel, for a stay of three months. Wilhelmshöhe is not only a very beautiful, but also a historically interesting place, its royal castle having been the place of imprisonment of the last Napoleon and now being occupied every summer by Emperor William and the Empress Augusta Victoria of Germany.

Mr. Burmeister's last two arrangements for piano and orchestra, the "Mephisto" waltz and fifth rhapsody by Liszt will be published this summer by their respective publishers, I. Scherck & Co., in Leipzig, and Schlesinger, in Berlin.

In Wilhelmshöhe, Mr. Burmeister is devoting part of his time to a summer class of pupils, they having followed him from Berlin and America. In September he will return to Berlin.

Manuscript Society Election.

The annual election and meeting of the Manuscript Society of New York resulted in the re-election of Frank L. Sealy, president; F. W. Riesberg, secretary-treasurer, and Gustav L. Becker, John L. Burdett, William C. Carl, H. Brooks Day and Addison F. Andrews, directors, who, together, are empowered to fill out the list of remaining directors in the autumn. Treasurer Riesberg reported all bills paid and \$55.47 in bank. It was voted to change the annual dues to \$5 for all classes of members. Sixteen

names were proposed for membership, as follows: Dr. Louis Adolph Coerne, Henry T. Fleck, Wenzel A. Raboch, W. E. MacClymont, Robert G. Weigester, Charles Heinrich, William Irving Lyon, Charles B. Hawley, Paul Ambrose, Louis F. Haslinger, Walter D. Styer, Charles A. Baker, Walter J. Baumann, George L. Lawson, Edwin Grasse and J. Christopher Marks.

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How to Get Good Material Into the Studio.

"Well, I am just going to work quietly and easily and win out by worth and work and conscience. Oh, no, I am not going to have anything said about me till I reach the high standards and lofty ideals I have set for myself. When I have something good to be said of me—fine pupils, big voices, recitals, etc., then I will allow people to write about me. That's the way I like to work—dignified!"

How familiar this jaded old warhorse of opening studio days! How many times is it spoken each year! Yet each one imagines him or herself to be the first in the whole world to conceive so sublime an attitude. It sounds so encouraging to one's self, so independent, so free from the "ways" of the rank and file, so original and lovely.

Let us see what there is in it.

Could people have conditions made to order, there are many things they would do and not do. For instance, could music teachers live to be Methuselahs, were there no other teachers in the field, and could the public know about them without ever hearing about them, they could perhaps then wait to be famous and prosperous before starting out to be prosperous and famous.

The first essential to the success of an unknown individual (however meritorious) who seeks recognition of a cynical and indifferent public is propagation of the fact of existence. Not opinion and praise, of superiority, but name, number of location, dates of activity, etc. In fact, opinion as to superiority falls upon deaf ears and blind eyes these radiant days, when there are so many exhalings of superiority, real and imaginary, on all sides. Nobody cares, and then nobody believes. How can "yet another" make an impression by statements as to values, however true they may be, when no knowledge whatever of that other attaches itself thereto?

Accounts of pupils' recitals, their power and beauty, voice qualities, diction, phrasing, etc., are neither interesting, valuable nor convincing when spoken of an unknown

person, of whom no one save a few admiring friends has ever heard. They affect no one as being true. They have been said in similar terminology of such countless thousands. Outside of the intimates, nobody reads such accounts anyway, unless the name, existence, identity of the subject of them has been driven home to public consciousness in some other way. Such record has value at certain stages of development and under certain conditions. One thing they do not do is to start up.

The main thing necessary to the establishing of a professional is Material! Material that through natural endowment will so well repay a teacher's efforts that all are unconsciously stirred to ask, "Who taught her, him?" This is what speaks for the teacher, builds up the studio, attracts attention and pupils. Indeed, most nondescript teachers have been known to become instantaneously "set up" in public eyes by the mere "passing through" the studio of one of those natural "stars." The constant wish of the music teacher in all departments is, "Oh, for a voice, a nature, a temperament, a bit of material to set me before the world!"

But these stars not grow do not grow on bushes nor in bunches. Alas! Nor, indeed, are such at all liable to drop into the unheard-of studio of one who is an absolute non-entity in the musical field. Take the case home—would you? Are you going to hunt and to search for some quiet, easy speaking, unheard-of studio, the owner of which, filled with meritorious thoughts, of "worth, work and conscience," is sitting in a corner chair, looking at herself in the glass, noble and dignified in the face.

How create chances of the "stars" dropping in? As people find the pearl in the oyster, the needle in the hay, the bit of wood in the forest for the violin back. By sifting the great quantity. For this one must first have the great quantity. Not merely a few intimate admirers in the same walk of life, but scores and hundreds drawn in from the unknown world. Pupils from unexpected sources and from a wide circle, coming and calling, inquiring, seeking, going away. Not all who come stay. Not all who stay "make good." There must be quantities, numbers, hundreds, to allow for the unprofitable trimming.

Besides, what is the teacher to do while waiting for the Angel of Mercy to find the house, or while the Stork of Fame is hovering in the section, deciding into which studio cradle to drop the "pearl of great price." Even if backed by some hopeful and obliging party, there must be regular "monthly money" in a studio. The rent man is coming on the next "first." That piano must be hired and tuned. Collars, shoes, gloves, silk waists, cravats, are daily flattening down and turning in at the corners, rot to speak of vulgar bread, meat and potatoes. There must be some sustaining force going on while the ideal conditions are growing. Pupils good, bad and indifferent must be entertained to hold down the situation, so to speak till the desired happens. Many of these may be able to learn how to do things more or less disagreeably, but not to doomsday would one of them ever cause the question, "Who did all that for her, him?" There must be stars and there must be material from which to cull the stars, and where is this material to come from?

What is the most logical thing to do, to incite this movement, this stir, this "something doing," interest, inquiry, search and consequent star possibility?

Is it not in the becoming identified with one's vocation, one's surroundings, and for one's public that such takes place? Is it not to have the plain facts of one's existence made familiar to the mind of the public?

Advertising does not mean telling how good you are, but that you are there, alive, equipped ready for pupils; facts necessary for people to know, your name, the dates of your openings and doings, the location of your studio; adding to this little by little other and still other facts, and ideas, till one has become a fixed and permanent feature in the mind, eyes and ears of the most indifferent publics.

Simple cards, ever so short and simple, that hold your name firmly in sight, so that it is unconsciously graven where it shall do the most good. Then facts as to training, as to plans of work, as to names, as to programs, as to compass and repertory, as to how to do things right, what to avoid; of pupils, home study, questions and answers; how not to be tiresome, pupils' living, expenses, opportunities, etc. Facts and facts and again facts, not opinions. To be frank, so much worthless opinion has been passed in worthless causes that it is no longer a same or valuable vehicle for propagation purposes.

It is not so much what is said or how much, as that something with point to it be said constantly. One's identity must be kept uninterruptedly before the shifting, changing, growing multitudes that are always needing something. If one does not do this others will. There are always scores of these "others" similarly conditioned and with similar desires, who work hard and wisely work to make themselves known. These will gain the eye, the ear, the mind, and the coveted "star." This is plain logic. It cannot be escaped. Proof lies in abundance.

It is a noteworthy fact that these people who start out with those feathery speak-easy, ideals of quiet and silence and growth in the dark, inevitably bring up at whines and complaints as to the injustice of Fate, and the success of inferiors, despite their own glowing virtues. It is that their virtues do not "glow." They are covered close with tight mistaken wings, the light shut in. It is the old story of the hare, who, having all the odds in his favor, would insist in one way or another upon going to sleep.

No one in public lines seems to be able to get on without this making of one's self thoroughly known. The greatest of the world's artists are obliged to do this or have it done. Look and see. They all began that way, in some form or other, and they all keep on that way whenever public activity is renewed or extended. They must. Why not you?

Before you begin is the time to do this. It must then be done after getting on to keep in place and power. They all must do so. If they could succeed without it they would. How can you succeed without it if they cannot? Be sensible and succeed. And through the extended extension of facts, not through opinions or criticisms. Opinions and criticisms are dead. Long live Facts! TONICA.

Madame Blye Back in Chicago.

Birdie Blye is back in Chicago, after her triumph at the convention of the Southern Music Teachers, held in Montgomery, Ala. Madame Blye's playing made a strong impression on large and enthusiastic audiences. It is reported from this section that this gifted pianist achieved one of the greatest successes ever made in the South.

Carrie Hirschman's Summer Plans.

Carrie Hirschman, the pianist who has had a busy season, is teaching a large class of pupils in Far Rockaway. At the end of July she anticipates spending her vacation in Maine and the Thousand Islands.

Leipsic recently produced Lortzing's "Der Waffenschmied," which was found to be melodious and sprightly in spite of its age.

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September, 1907--February, 1908

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Detroit.

DETROIT, Mich., June 23, 1907.

An emphatic proof of the remarkable advantages to be obtained in the United States have been the recitals given by the students of the Michigan Conservatory of Music in Detroit. Those who appeared were Amy Dietz, Grace G. Hoffman, Myrtalene Yokom, Marguerite Lusted, Irma Kirstein, Celia M. Tannar and Lucille Pratt, pianists, and Theodosia Eldridge and Aileen Van Buskirk, violinists, and in all respects showed a development in their art that is truly extraordinary. In particular Miss Eldridge and Miss Van Buskirk played admirably.

The lectures, recitals and classes given in the conservatory are of a merit unequalled in the West and unsurpassed anywhere in this country. The number of concerts given in Detroit have largely increased during the past few years and include concerts given by the Boston, Chicago, Pittsburgh, New York Symphony and other orchestras, besides the presence of all the artists appearing in the West.

A very interesting event was the musicale given by the pupils of Mrs. John L. Dexter at her home, 31 Edmund place, on Wednesday afternoon, to introduce to Detroit people the delightful songs of Eleanor Everest Freer, of Chicago.

The fifth recital will introduce Gertrude Abrahamson and Margaret Beatrice Mason, soprano.

Mrs. Dexter's pupils displayed well-trained voices.

The program was as follows: "Be True," "The Shepherdess," "Cherry Ripe" (Eleanor Everest Freer), Mrs. John L. Dexter; "Galloping Song," "She Is Not Fair to Outward View," "I Have Done; Put by the Lute" (Eleanor Everest Freer), Miss Florence Avery; "Oh World, Be Noble," trio for women's voices (Eleanor Everest Freer); "Sister, Awake!" trio for women's voices (Eleanor Everest Freer), Blanche Murphy, Isabel Chaney and Mabel Holiday; rondo, in old style for the piano (Eleanor Everest Freer), Daisy Findlater.

The Elvin Singer Operatic Club gave its second annual concert Monday evening June 17th, at Harmonie Hall. A large and enthusiastic audience attended the concert, which was one of the best successes of the season. The club, which was organized two years ago, numbers seventy active members, and it is the only organization of its kind in America. Elvin Singer, the founder of the club, is well known on both sides of the Atlantic as a tenor of exceptional powers, having sung leading roles in grand operas both in Europe and America. He has been a resident of Detroit for six years, where he has met with extraordinary success as a teacher.

many well-known professionals also coach with Mr. Singer to take the advantage of his long experience and study under Francesco Lamperti, with whom he was a favorite pupil, and of Shriglia of Paris. An entire operatic program was given by the club, which included solos and choruses from "Tannhäuser," "Romeo and Juliet," "Ernani," "Lohengrin," "Carmen," "Il Trovatore," "Rigoletto," "Cavalleria Rusticana" and "Madam Butterfly." The soloists were Bessie Booth Dodge, dramatic soprano; Edah Carr Delbridge, lyric soprano; Frederick Pallier, bass; Elvin Singer, tenor, and Felix Hughes, of Cleveland, Ohio, baritone. With the exception of Mr. Hughes, most of the club are Mr. Singer's pupils. The best work at the concert was done by Bessie Booth Dodge and Mr. Singer in their duet from "Madam Butterfly."

Wooster, Ohio.

WOOSTER, Ohio, June 20, 1907.

The commencement recital of the Conservatory of Music, connected with Wooster University, took place in Memorial Chapel on the afternoon of June 10. The graduates included: Louise F. Barnett, piano; Mary E. Fombelle, piano; Celia M. E. Ihrig, piano; Eunice E. Orr, piano; Edith A. Pawling, piano; Cora E. Stewart, piano; J. Clyde Brandt, piano, and J. Gilbert Ness, piano.

The program follows: "Hark! Hark! the Lark!" (Schubert-Liszt), "Marche Mignonne," op. 15, No. 2 (Poldini), Eunice E. Orr; nocturne, op. 23, No. 4 (Schumann), "Etincelles" (Sparks), op. 36, No. 6 (Moszkowski), Louise F. Barnett; waltz, op. 69, No. 3 (Chopin), andante and allegretto, op. 10, No. 3 (MacDowell), Mary E. Fombelle; "Pasquinade" (Gottschalk), J. Gilbert Ness; "Des Abends," op. 12, No. 1 (Schumann), polonaise, op. 26, No. 1 (Chopin), Edith A. Pawling; nocturne, op. 54, No. 4 (Grieg), "Dance Caprice," op. 28, No. 3 (Grieg), Cora E. Stewart; scherzo e capriccio in F sharp minor (Mendelssohn), rhapsodie, op. 119, No. 4 (Brahms), Celia M. E. Ihrig; "Marche Militaire" (Schubert-Tausig), J. Clyde Brandt.

June 11 the commencement concert was given in Memorial Chapel, by the Oratorio Chorus and soloists, Caroline Z. Hudson, soprano; Ethel Kockey, mezzo soprano; Sara Baker, contralto; Harold C. Hutchins, tenor; Samuel C. Hart, tenor; Samuel E. West, baritone.

Ethel K. Foltz was the assisting pianist, and Mary T. Glenn presided at the organ. J. Lawrence Erb was the conductor. All of these forces united in a performance of Schumann's "Paradise and the Peri."

Cleveland.

CLEVELAND, Ohio, June 17, 1907.

The following program was presented at the sixth annual commencement of the West Side Musical College, June 17: Overture, "Hungarian Lustspiel" (Keler-Bela), college orchestra; valse in A flat major, piano, Rose E. Henschen; romance (Svendsen), "Perpetuum Mobile" (Ries), violin, Eleanor J. Radcliffe; two movements of the Mozart piano concerto in B flat major, Hattie A. Milner-Blaine, second piano played by Allmayer; "Myrra" (Clutson), "Will Niemand Singen" (Hildach), "Spring Song" (Weil), vocal, Mrs. F. P. Ford; "Spinning Song," from "The Flying Dutchman," piano, Florence K. Graul; thema and variations, "Carneval de Venice," double bass, Henry F. Clark; two movements of the Mendelssohn's piano concerto in G minor, Grace F. Burk-Walton; first movement of Beethoven's sonata "Pathétique," Florence Oden; "Souvenir de Bade" (Leonard), violin, William G. McDonagh; "Tannhäuser March," arranged for two pianos by Kunkel, played by Edward Morgan, first piano, and J. Earl Talcott, second piano. Miss Walton and Miss Allmayer were the piano accompanists.

The graduating class for 1907 includes:

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Piano—Hattie A. Milner-Blaine, Cleveland, Ohio; Grace F. Burk-Walton, Cleveland, Ohio.

Double bass—Henry F. Clark, Cleveland, Ohio.

TEACHER'S CERTIFICATE.

Piano—Florence K. Graul, Cleveland, Ohio; Rose E. Henschen, Cleveland, Ohio; Edward Morgan, Cleveland, Ohio; Florence Oden, Cleveland, Ohio; J. Earl Talcott, Cleveland, Ohio.

Violin—William C. McDonagh, Cleveland, Ohio; Eleanor J. Radcliffe, Cleveland, Ohio.

Norwich.

NORWICH, Conn., June 19, 1907.

The Academy Musical Club recently gave two successful concerts, one in Willimantic and the other here.

The many friends of Anne Blackstone, a native of Norwich, are glad to know of the tremendous success with which she is meeting in concert work. Her voice is a rich mezzo soprano, of wide range, even throughout, and shows great dramatic power. She is a pupil of Elizabeth Clark-Sleight.

The choir of the Broadway Church sang the cantata "The Soul Triumphant," by Harry Rowe Shelley, last Sunday evening.

Mary A. C. Avery and her pupils gave a charming musicale at her home Saturday afternoon.

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